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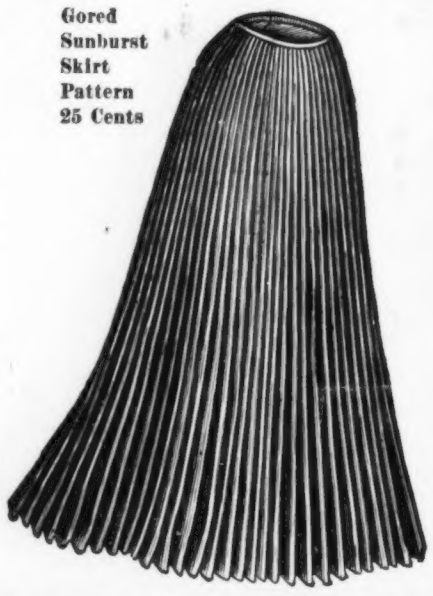

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PICTORIAL REVIEW

THREE MAGAZINES IN ONE

Literary ✂ Fashion ✂ Home

NOVEMBER

The December number of the PICTORIAL REVIEW will contain many special features appropriate to the season and consonant with the times. Modernity is the object of its pages and the newest and latest ideas in everything are engrafted into them. The world of dress, of the home, of the garden, of the table, all find a place in its columns, and literature, music and art are not forgotten. Fiction will be represented in December by some delightfully told stories of love and adventure; the musical pages, which are such a prominent feature of the November number, will be continued along appropriate lines, and histrionic art will find a reflex in the faces of the theatrical celebrities which are so charmingly introduced. In addition, there will be special articles upon furs, upon jewelry and upon hair-dressing—all of them presenting the very latest and most *distingué* methods of arranging or wearing those adjuncts to feminine beauty; and, as always, the models for toilettes and various parts of costume for all occasions will more than satisfy the most fastidious demand.

The cover of this November number is worthy of especial mention, for the figures which occupy attention on the page, display gowns which are the very latest importations from Paris for décolletée toilettes. Suitable for any full-dress functions, they are indeed "creations." The price of these models in the pinned paper patterns is $2 for the waist, $2 for the skirt, and $3 for the entire toilette, 50 cents extra if cut to measure

The central figure is arrayed in a Pompadour silk gown having a pattern of nosegays of roses on a white ground, and trimmed with Alençon lace and white chiffon. The bodice has a draped front opening over a vest. The pure white costume of accordion-plaited mousseline de soie, trimmed with Cluny lace and insertion and rosettes of louisine ribbon at the left of the picture is equally as attractive.

Especial emphasis must be placed upon the important offer exploited in this number of the PICTORIAL REVIEW, for such an inducement has never been available before. In making the statement that all of our high-grade tissue paper patterns have been reduced to the uniform price of 10 and 15 cents, the woman who sews, whether she be a modiste with an extensive clientêle, or the amateur at home, will appreciate how much she is receiving for the money. Perfect cut and invincible style are assured

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When you receive notice that your subscription has expired you should send your renewal at once, using the special pink blank always enclosed in your final copy for that purpose. If your subscription expires with this issue your renewal must reach us before the Tenth of October to avoid missing the next issue of the magazine. Subscribers should use Postal, Bankers' or Express money orders in remitting.

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Do not forget that the forthcoming number will be our special Thanksgiving edition, with appropriate features and with eight extra pages

RECEPTION COSTUME AND THE NEW MARIE ANTOINETTE CAPE.

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These Designs are not cut in Tissue Paper Patterns.

No. C58-59. Surplice folds meeting in a bias line down the front of the tightly fitted and pointed bodice characterize this costume of golden-brown Burlingham, with trimmings of lizard green velvet. The Honiton lace in chemisette and sleeve ruffles gives a finishing touch of extreme elegance, and the short puffed sleeves shirred lengthwise on top are in the highest style. Buttons are placed on both sides of the front, and the plaits meet in the back similarly to the front.

In general characteristics, the skirt (No. C59) follows the usual circular skirt design, with fullness at the belt, but a trimming of a deep puff outlined with folds, having slight fullness resembling scant ruffles, relieves the plainness. A costume suitable also for the matinée, concerts and many similar occasions.

No. C60. In radium broadcloth, trimmed with stitched bands of self-colored taffetas, this shirred garment, known as the Garrick cape, becomes a luxurious adjunct to a toilette for the theatre, opera or general evening wear. The fullness is attached to a yoke, and dips longer in the back. A wide, straight band is added down the front, with openings for the hands. The collar is of the taffetas, and four overlapping capes complete the shoulder adjustment. Sequins are added to the front trimming, and three folds are around the bottom of the cape, which may be lined with either orange or champagne-colored satin.

The Realm of Fashion.

WOMEN of conservative taste have been waiting to see whether the Directoire styles of costume would be given the ascendancy in fashionable favor this autumn, or whether the 1830 modes, which have been so popular during the season just past, would be carried over. This point is now definitely decided; in fact, it was decided last spring in Paris when the great success of Réjane in "La Montansier" gave the *cachet* to the costumes of the time represented in her play, and doubtless her coming tour in this country will emphasize that vogue. It has always been a becoming and favorite fashion, and women will hail its return with the adoption of handsome brocades, lace sleeve ruffles, jabots, and all of the other familiar features, even perhaps the tall decorated walking-sticks.

The 1830 styles were more appropriate for summer, and came out charmingly in lawns, mulls and all diaphanous materials, but they do not adapt themselves so readily to winter fabrics.

We are to depart from dull colors, and wear those of fundamental brilliancy—in fact, all of the primary colors are to be worn in their crude, unsoftened state, we are told, although I hardly credit the information, for the soft pastel tints are so much more becoming and desirable to the generality of wearers. One woman might wear a red broadcloth with distinction and another would look like a hopeless dowdy, so it is well-nigh impossible for women to wear red simply because it will be fashionable.

All shades of brown will be very much in evidence, and golden brown especially. The range of brown will extend, one might almost say, from champagne to chestnut, through all the tints of yellow, orange, copper, radium, cinnamon and snuff-color. To women of good complexions, with the brown light to the eyes, brown is infinitely becoming, but not always to the gray-eyed ones; wherefore, they should combine it near the face with a harmonizing color. So great does the furore for brown promise to be that even the old standard blue will be crowded to the wall, although green in the lizard or myrtle shades will be a close second. Some charming shades of red in the mulberry tendency are shown, and *lie de vin* offers a claim for supremacy.

The new broadcloths are very glossy and those in the pastel shades promise beautiful costumes for our luxurious dames. They will wear much of white, this season, too, for a greater popularity than ever is predicted. To give that French chic, which is so eminently desirable, a slight touch of color may be added to all-white gowns. Costumes of cream-colored or white gaze de Ninon, voile de soie and mousseline will be embellished with high ceintures and sashes of Pompadour taffetas or flowered ribbon and huge chiffon choux in the rainbow tints.

In Paris they have abandoned checks in favor of plaids for outdoor costumes, and in many instances are trimming them with leather. The soft, flexible suèdes and kids are treated just as cloth would be, and are stitched or embroidered to suit the fashionable fancy. In the flannel shirt waists, plaids are bound to have popularity. The new suède flannels are to be seen in plaids far oftener than in stripes.

Reverting to color again, it is well to note that strong contrasts will be rather avoided, and the shaded effects reach their apogee. This will even be carried into the linings, which will be of a lighter shade than the gown itself. Shaded trimming effects in yellow will be especially good.

A return to the vogue of the redingote has been predicted, on account of the new, very full skirts and the Directoire modes, but that is still in abeyance. The skirt that made women stumble in walking is now passé, and the sensible, short skirt, or the demi-train, are now both in very good style. The principal novelty in skirts is the eleven-gored, or "Umbrella Skirt," which the PICTORIAL REVIEW submits to the eyes of fashionable women in this number. It is an eminently beautiful pattern, and may be used with the absolute assurance of its acceptability. And right here it may be mentioned that some additional stiffening will be employed in petticoats or drop skirts, in order to effect that outstandingness at the foot, which is indispensable. The augmented fullness in the new skirts renders this imperative, and the PICTORIAL REVIEW has met this demand in the "Isabelle Skirt," which is illustrated and described elsewhere in this number.

Poplins will enjoy increased favor this season—the desire for a material that is at once lustrous and flexible, rendering it appropriate. Velvet or velutina will be extremely choice, not only for entire costumes, but as a trimming and final touch to nearly all winter gowns. It will be a noteworthy fact that the Directoire styles will bring about the use of elaborate buttons. Cut steel, jet and bronze will be employed in their fashioning, many of them displaying the handsome *art nouveau* designs.

The hat shapes will also be affected by the Directoire rage, and the high-crowned Marie Antoinette hat will be in abundant evidence. Much wide chenille braid will be used in millinery, and fur will again be judiciously introduced to insure richness and elegance.

The liking for lace suffers no diminution, and the varieties most in favor for under-sleeves and wrist ruffles are the Irish laces—Limerick guipure d'Irlande, etc.—and especially Alençon, Malines and point de Venise. Not infrequently a gown will combine two or more different varieties in the trimming. Waists of all-over lace will continue to be worn, but colored laces have had their day. The lace robes in Alençon or Renaissance are good, and are very charming made over a princesse of white satin, with full ruffles of accordion-plaited Liberty satin around the foot. Spangles will have their annual revival as soon as the ball season begins.

Some notice should be given to the burnouse which appeared first for evening wraps, but has now been adopted for traveling and such wear. These are particularly smart in plain shawling, and will enjoy a period of revival, although the cape is the thing. Nothing could be more stylish than the Garrick cape which is adaptable to so many purposes.

As to furs: The greatest novelty of the coming season will be the combination of ermine and chinchilla; and chinchilla by itself will be very much worn by the elegantes. It is a perishable fur and easily soiled, and on account of the good imitations thrown upon the market chinchilla has been rather in disfavor, but it is again on the top of the wave. The pelerine returns decidedly broadened, with longer tabs in front, and the boas are wider, showing two and sometimes three pelts on the shoulder. The shapes of fur coats will not differ materially from those of last winter, although the sleeves will be considerably fuller at the top. Some elegant motoring coats in fur and leather will be obtainable in the shops and the long fur-lined coats for the opera, in the light shades of cloth, are simply ravishing, albeit somewhat heavy over the fluffy toilettes.

Broadtail will continue to be worn by the exclusives who can afford it, but Persian lamb will be rather more appropriated by those who wear mourning than hitherto. Minever does not take well in this country, although considered immensely smart in England, and mole-skin is absolutely passé. It did not represent a novelty in furs, only a fashionable fad. Sable will, of course, be the first choice in all of the furs and mink next. Very little beaver or otter will be worn, but much lynx and black fox. Indeed, all of the fox furs will hold their own. Squirrel will be relegated to linings of wraps, although some of the straight scarfs or pelerines are courting attention. Short coats in seal and broadtail, with the vest effect and large sleeves, will be worn, sometimes with Persian appliqués on the vests.

Opera cloaks this season represent the acme of luxury. Either in white or the pastel shades of cloth, or perhaps in Coquelicot red or American Beauty rose-color they are surprisingly sumptuous affairs, with appliqués of lace and embroidery or fluffy effects in fur and marabout. The latter will be especially *à la mode* for that purpose this season, and chinchilla, ermine and the other white furs will be in demand for collars and stole effects. The newest ones, of course, are in cape shape, but many women prefer a close coat for décolleté gowns, and therefore select the pelisse shape, embellishing the simple garment with so many capes and trimmings and gorgeousness in sleeves that the original outlines are almost obliterated in a general picture of luxury.

Passementeries are rich and costly. Those for evening gowns made of silk embroidery with appliqué roses of chiffon are charming. Fur and lace are frequently combined, and cut-work makes an attractive trimming. Broderie Anglaise in self-color on broadcloth is good, and pinking on the same is an English fashion, doubtful of adoption here.

Boas of ostrich are always good style, but some that have appeared this autumn in which ostrich and marabout are combined are exquisitely becoming. The pretty crepe or Liberty scarfs, to be worn inside of fur coats to protect the gown, are again seen in the shops.

DESIRABLE WALKING COSTUMES.

Pinned Paper Patterns of the above designs—Jackets, $1.50; Skirts, $1.50: Entire Costumes, $2.50. Cut to measure, each, 50 cents extra.
These models are not cut in Tissue Paper Patterns.

No. C70-71. Developed in violet Venetian cloth, wide black braid and fanciful buttons, with collar and bands of purple velvet, this gown displays a richness which adapts it eminently for the specified purpose. The blouse jacket has a shaped plastron set down the double-breasted front, which opens to show a white satin lining, faced with Persian trimming. Bands of the braid cross the shoulders in bretelle style, and a belt meets over applied box-plaits at the centre-back. A fluted peplum and the gigot sleeve are the especial novelties. The flat collar sets with absolute smoothness about the shoulders.

The box-plaited skirt (C71) has kilts at knee depth, surmounted with the braid trimmings betwe n full-length, stitched box-plaits, buttons being placed on the strips of braid.

No. C72-73. A sumptuous toilette for afternoon visiting or driving in réséda velvet or velutina, with a vest of orange cloth. Several distinguishing characteristics mark this design, mainly the slashed darts and shoulders, (which reveal pipings of the cloth,) the paneled cuffs, the full, waved peplum and the cross-over pieces at the collar.

The skirt (C73) has panels tucked in three scant tucks to knee depth, alternating with full-length inverted plaits, the whole presenting an effect of great elegance.

A Woman's Life in Present-Day Japan.

With Recent Photographs **By Ada C. Greene.**

THE ordinary Japanese woman comes midway between the veiled and latticed woman of the East and the independent woman of the West, for, with the exception of the Burmese, no other Asiatic race allows its women so much freedom, or treats them with so much respect. The unspoiled native Japanese woman is cultured to her finger-tips, but totally uneducated. But even now there are signs of rebellion against the old régime amongst the daughters of the upper classes; girls who have been educated at public schools. The modern Japanese mousmee dares to scorn the "Onna Dai Gaku" as a complete education for women, and she actually complains of the ceremonial and etiquette which make up her daily home-life. She seems to forget that without etiquette her ancestors would never have achieved their position on the family god-shelf. To the true Japanese woman there is nothing in the world so important as etiquette and repose. Etiquette is practically her education, as it is also the root of her religion, for the Japanese religion consists of "being polite to future possibilities."

As soon as the war began, a large society, managed by ladies, called the Imon Kwai, was started in Tokyo for the help and comfort of the soldiers' families. At the first public meeting, the ladies of all the different committees sat in circles on the floor, and a certain number of them, with their brush-pens and ink-boxes beside them, were busily writing subscribers' names in their picturesque, but (to a foreigner) unreadable characters. A subscription of 50 sen a month (a quarter of a dollar) entitled anyone to become a member of the society. The payment of rent was to be made the first care (and here I must mention that some landlords have reduced house rent by half for the soldiers' families). The average cost of feeding one grown person in Tokyo is about three yen per month, and a child who is over ten years old must be counted as an adult. As far as possible the Imon Kwai was to arrange that each family was to be provided for at this rate. It was hoped that in the country districts the cost per person would be about two yen per month.

The public general meeting was soon followed by meetings of the district committees. These usually last for about three hours, winding up with Japanese refreshments. For the first month the members were given one yen for each of the poorest cases, and tickets, which provided doctor's attendance and medicine free of charge. For the second month only 50 sen for each family was forthcoming; but it was arranged that two yen was to be given for a newly-born child and one yen for each death, or two yen if the death were that of the soldier relation. For the third month the sum rose to 70 sen.

Upon the whole, the poorest houses compare favorably with those in our country. Even though the *tatami* (matting) be very shabby, the fact that it is there takes away from the air of absolute bareness sometimes seen with us. One knows that the said *tatami* is probably full of fleas, but one also knows that the frames to which it is fastened are obliged by law to be turned into the street once a year and the whole place to be cleaned. And, as even the poorest of the Japanese are fond of bathing, there is not the look of dirt and griminess that one sees in Western countries. The paucity of furniture in every Japanese house acts in their favor, too, as one is not struck by the emptiness of a room.

The great dividing line of dress is far less distinct in Japan than in our own country, for to a foreigner's eyes the "make" of kimono seems almost the same for rich and poor alike, though there are slight differences which a Japanese eye would detect at once. From the pattern, or from the width of stripe, they can tell at a glance the age of the wearer, and it would not surprise me to hear that they knew the income with equal exactitude. The very poorest families have their *hibachi* (charcoal-burners), tea-kettles and cups, so that poverty has a more picturesque air in Japan.

But it is in the districts where the central factories have been closed that the greatest distress is to be found, and in one of these districts there are 1,800 of the soldiers' families. Great exertions are being made to get monthly subscribers to the Imon Kwai.

These poor Japanese families make little or no complaint about their privations, and they have a wonderful system of "helping" their relations. There is neither whining nor begging. The situation is accepted with calm acquiescence, because it is their duty to their country.

If the war continues for long, both public and private resources will be sorely taxed. It is noteworthy that the Japanese government has ordered the school teachers to impress upon their pupils that this is not a war of religion, and that they are to be kind to Christians.

(*Continued on page 9.*)

DISTINGUÉ STYLES FOR AFTERNOON GOWNS.

Pinned Paper Patterns of the above Designs—Waists, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each 50 cents extra.

These Models are not cut in Tissue Paper Patterns.

No. C74-75. Mauve peau de crêpe relieved with miroir velvet of a deeper tone, and mother-of-pearl buttons and buckles, comprise this most attractive costume. The surplice effect to the plain bodice fronts, opening on a lace chemisette, finds a touch of distinct individuality in the plaited shoulder-piece overlapping the full sleeve. The band of velvet outlining this front is crossed between the shoulders in a most original way under lengthwise plaits. The sleeve is close at the wrist and has the upper full part tucked vertically at the elbow. The crush belt is fastened with buckles.

The full skirt (C75) is darted on the hips with pin-tucks and a full Spanish flounce is joined at the knee, under a shorter tucked ruffle. Both of these ruffles are trimmed with a bias band of the velvet.

No.C76-77. This gown of tobacco-brown taffetas, with fagoting over orange messaline, possesses charming characteristics and is youthful and becoming in style. The yoke, composed of the fagoting and cashmere, has the fullness attached in a pointed way with corded shirrings, and groups of three fagotings start on either side of the front and appear to extend over the tops of the sleeves, although separate. The narrow crush girdle is fastened with a buckle. Three gathered ruffles give added breadth to the tops of the full sleeves, which end the puff at the elbow, the lower fagoted part being close to the arm.

The skirt (C77) is not very full at the hips, but ruffles are set upon Spanish flounces until the foot shows a very considerable flare. Rows of fagoting are placed between the groups of narrow ruffles, the top one in each group being shirred upon a cord with recherché effect.

(*Continued from page 7.*)

The Japanese woman who earns her living as a clerk or typewriter or school-ma'am is beginning to make her appearance, and much has been claimed for her as a regenerator of the lot of the Japanese woman. But she is not a genuine Japanese product. She is an American exotic, and it remains to be seen if Japan will approve of such innovations.

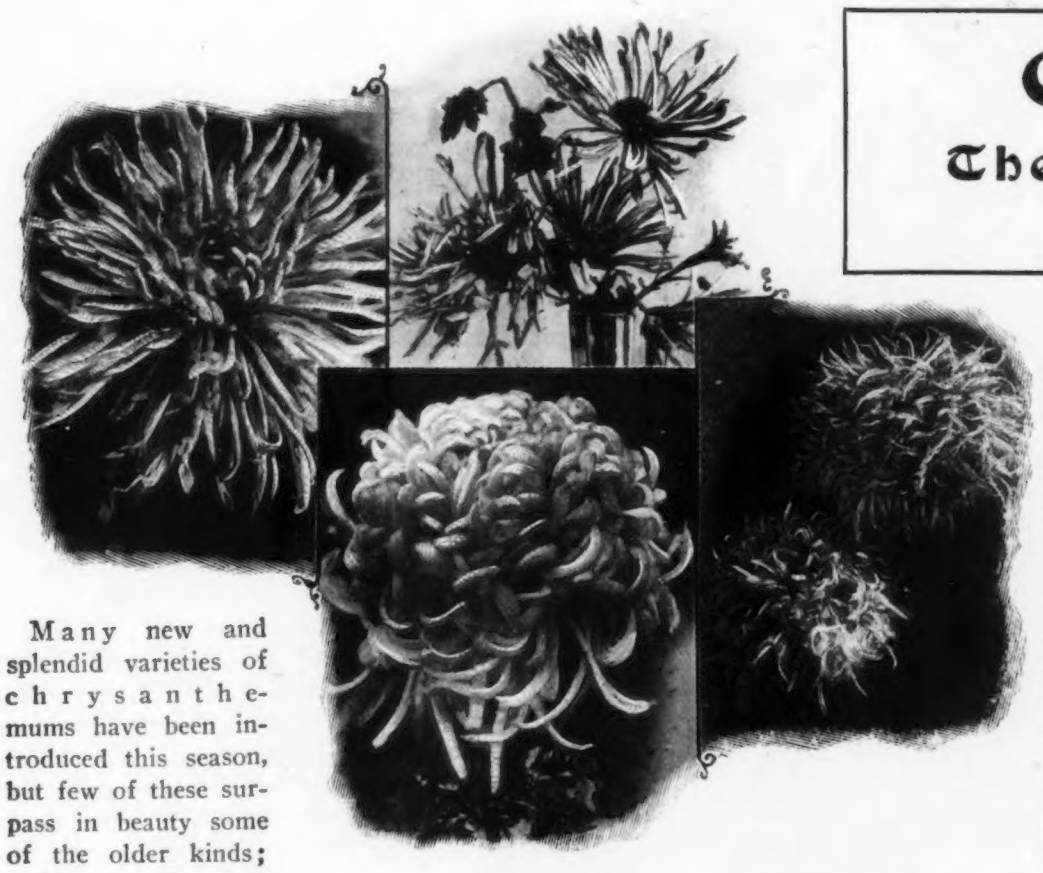
A woman's daily life in Japan is made up of politenesses. If there were not a lengthy etiquette attached to the doing and the saying of the merest trifles a woman's life would be absolutely empty, for when you consider that her sphere in the world never extends beyond her own home, and that her home has about as much in it as a paper lantern, what can she have to do?

Rice-boiling and sewing are, of course, matters of great importance. Every girl receives as a part of her education a thorough training in the art of boiling rice in all its various forms. Her sewing is never elaborate, for her clothes are so simple that plain neat stitching is all that she need know. The splendidly embroidered robes which were once worn by ladies at the various Daimio courts were never, as it might be imagined, worked at home; they were given to professionals trained in the art from generation to generation.

Flower arranging and flower painting seem to have been the correct accomplishments of the educated classes, who, of course, were never allowed to learn singing or dancing—the biwa, a flat instrument which lies on the floor, was the only one recognized by the upper classes. A Japanese woman never expects her life to be interesting, for she does not consider herself as an individual, but as a domestic complement to man. To admit that she was dull would be to sin against the teachings of "perfect submission." After her box of rice is boiled in the morning and the little toy-like house has been aired and the god-shelf "honored," her day's work is practically over. A great deal of ceremonious calling takes place which helps to fill up her time. This visiting is, of course, only exchanged between the women, or between the men. Mixed parties are seldom permitted.

A woman's daily life greatly depends on the nature of her mother-in-law; or, if she is fortunate enough to have none, upon her husband. If he is really fond of her it can be made up of many simple æsthetic pleasures; for her domestic duties are very light, and if he is broad-minded he will allow her to accompany his relations to temple fairs, theatres, flower-picnics, and moonlight excursions to famous points of beauty.

With few household duties to perform, no novels to read, and no hats to re-trim, a Japanese woman has plenty of idle time on her hands; yet Satan never seems to find the proverbial mischief for her to do. In Japan the regular round, the common task furnishes all a woman ever asks. And although that round is to Western minds appallingly trivial, she is never bored. More than half her day is spent in a gentle idleness, an idleness which has no connection with laziness. For this reason, their great activity in the matters brought before the Imon Kwai, and their care for the families of the absent soldiers becomes of special interest, as revealing their fine womanly traits in an emergency.



Chrysanthemums

Their Culture and Care

By Millicent Adams

Many new and splendid varieties of chrysanthemums have been introduced this season, but few of these surpass in beauty some of the older kinds; and, as a rule, amateurs will do well to avoid those requiring special measures to grow them successfully. The enormous size of their blooms, necessitating a long time for cultivation and very high feeding, tends to lower their standard of strength. Exquisite blossoms of ordinary size, but perfect color and shape, have been doomed to obscurity by this pandering to the point of size alone; and unless the prizes at our shows are more broadly distributed for other attributes, it is to be feared that, the greatest possible size having been attained, coarseness of bloom and delicacy of constitution will, before long, become very common. The lovely anemone-flowered chrysanthemums, the single varieties, and the new decorative plume chrysanthemums are thus pushed on one side almost entirely; although they are far more beautiful from an æsthetic point of view, as well as useful for cutting. Then there are many good single varieties which are almost unknown; and the new Spider chrysanthemums are most effective for decorative purposes, their blossoms being extremely light and elegant.

In all the catalogues of the best chrysanthemum specialists, the necessary dates to stop the plants (or pinch out their points) are given for each variety; as well as the bud to be secured about August, if the plants are needed for exhibition early in November; and much depends upon the careful carrying out of this necessary work if success is to be looked for.

With regard to taking cuttings, it is well to secure them as early as possible in some cases even in December, where large blooms are required, although some few chrysanthemums will produce fine blossoms on cuttings struck as late as March. Cuttings should not exceed 3 inches in length. Plants kept in a heated greenhouse usually produce weak cuttings, and the cooler they can be kept the better will be the result.

Each cutting, firmly inserted in a thumb-pot, with light soil and a little charcoal dust, should be carefully labelled. A cutting box containing a few inches of damp ashes and covered with glass, yet so arranged as to admit air at the corners, is a good place for them, and, with the help of this box, they can be induced to take root even in a window.

In the case of late and decorative varieties the points are usually pinched out of the central shoots during the first week of April, repeating the process at the beginning of July; with early flowering chrysanthemums, on the other hand, the shoots are shortened about the third week in March.

A due supply of water is very necessary for the plants at all times. As soon as all danger of severe frost is over, the young plants should stand in the open air, each plant being sufficiently distant from its neighbors for the sun and air to penetrate it thoroughly, and on no account should the growth of two plants touch each other.

As a general rule, those plants on which the first crown buds have been left are the most difficult to grow to perfection, the second crown buds being usually of better shape and color.

When once the buds have been secured, extra feeding with liquid manure should begin, continuing this until the first flower is open, after which plain water only is necessary. Constant vigilance is needed during the autumn to prevent the attacks of earwigs, caterpillars of various kinds, and green or black fly; in fact, highly-fed plants are subject to many enemies, of which mildew is not the least, this being kept at bay by an airy position when the plants are taken under shelter at the beginning of October.

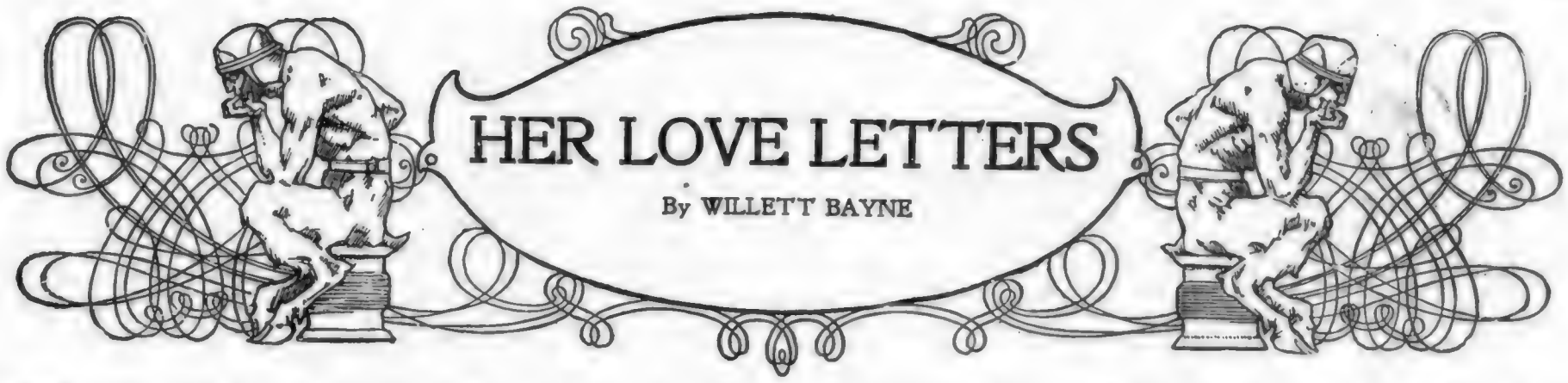
New varieties of chrysanthemums, which are most satisfactory for size and color, are Eclipse, a clear yellow; Golden Wedding, one of the finest varieties of golden yellow ever introduced; Kate Bromhead, a prize winner in golden amber; Mrs. Henry Robinson, an early white of exceptional beauty; Mrs. W. B. Chamberlain, the loveliest shade of pink yet produced; The Queen, pure white; Timothy Eaton, of perfect form in the incurved variety; Beauty of Truro, one of the "ostrich plume" chrysanthemums in purplish bronze; Judge Hoitt, pale pearl-pink, one of the Anemone chrysanthemums; Tanager, deep purplish-rose, with orange-red center; Miss Ada Williams, one of the Pompon varieties in white, shaded with bluish, slightly laced with violet. Rare types of chrysanthemums are Leopard, of a deep carmine-rose, splashed with pure white; Uncle Sam, very unique in rosy-pink striped with white; Golden Shower, yellow with bronze and red petals; Cashmere, light crimson with amber shading; and Argenta, pure white.

SUPERB VELVET TOILETTE.

Pinned Paper Patterns of the above design—Waist, $1.50; Skirt, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra.
These models are not cut in tissue paper patterns.

No. C87. This costume of the brilliant Nonpareil velvet in Havana brown represents the height of luxury, and is appropriate for receptions or other afternoon functions, and for visiting, or box-parties at the theatre, where a certain magnificence of attire is absolutely necessary. The splendid quality of the material precludes elaborate trimmings, and therefore the design is beautiful in its simple lines. The bodice reveals several new features, notably the smooth unbloused corsage, showing a narrow-buttoned vest of self-colored taffetas opening over a waist of embroidered lisse; the flat collar arrangement which extends to the belt and includes a wide strap on the bust and a ruffle of taffetas around the shoulders under a strap of the velvet; in addition to the high puffed sleeve which extends into the shoulders under this ruffle, and is close below the elbow. A narrow belt of the taffetas is fastened with an antique buckle in oxidized silver, matching the buttons in metal and design.

No. C88. The skirt displays long graduated box-plaits, alternating with panels having inverted kilt-plaits to the knees, and there finished by pointed straps of taffetas caught with an oxidized button similar to those used on the bodice. The length is a demi-train, just long enough to give grace and elegance to the standing figure.



HER LOVE LETTERS

By WILLETT BAYNE

THE quiet, staid New Englanders would never have admitted openly their pride in Almira—that would have been impossible to their grim tenets of faith, but they took the same pleasure in the girl as they did over the bright flowers in their gardens, glorious fragrant lilies, light wavy prince's feather, sweet-scented honeysuckle, flowering candytuft. Almira was very pretty, so slight that by the side of more heavily-built girls she looked like a wind-flower and quite as ethereal, blue-eyed and with a cloud of fair flaxen hair that would fall in soft drifts round the sweet oval face. She lived with an old unmarried aunt in a house close to the road, a thick hedge of evergreens surrounding it and fencing off the garden. The house belonged to the aunt, also a small sum in the bank, on the interest of which they lived in fair comfort.

Almira wanted to earn her own living. Once she had persuaded Jane Hoddy, the village dressmaker, to take her as an apprentice, but old Melissa Crane had descended with flaming cheeks on the busy little woman.

"I just guess, Mis' Hoddy," she cried, "that we ain't so hard put to it that my own brother's child goes out to work. It was real kind of you to take her—but Almira, you just put on your hat and come home this minute."

So Almira rose from the table where she was sitting sewing with another girl—and as she shook away the scraps and snips of silk from her gown, she shook away her own freedom and independence. Henceforth she would belong utterly to this erect, gray-haired old woman—she would go back to the white house—and live there, an imprisoned princess.

Old Melissa worked herself to the bone for Almira. She hated to see the girl doing rough work and soiling her delicate pretty fingers. In the same way Almira was debarred from working in the garden.

"Don't you go for to brown your face like them wild Miller girls, Almira," was Melissa's constant cry if she saw her niece digging in the garden—"go right in at once; I guess the sun won't hurt me."

To see Melissa at her happiest moment, was to see her on Sundays walking up the aisle of the meeting-house behind her niece, conscious of the admiration given involuntarily to pretty Almira by even the strictest members present, watching every fold of the white dress and flutter of the ribbons, her eyes dwelling lovingly on the pale yellow hair and slender graceful form. Melissa was exalted by her great and passionate love out of a chill winter spinsterhood into a warm and rich maturity.

She loved to dress Almira in soft girlish muslins and to tie her straw hat with fine silk ribbons. For herself a rusty black alpaca and an old faded bonnet, but Almira must always go fresh and dainty. The girl rebelled, with flushing sensitive face and weak tears—she hated to go fine while old Melissa wore her ugly cottons to rags, but her protest was unheeded by the strong, masterful old woman.

Almira was allowed no sweetheart. Other girls could walk home from meeting with their beaux, and sit with them at winter time in a lamp-lit parlor, but Melissa trudged alongside of Almira like some old duenna, and the young men of the village could only gaze at the delicate flower-like girl, who was not for them and their kind,—gaze with a half-reluctant admiration, also a dim perception that here was material too fine.

But the lover came—came in the person of one Holman James, a young New York journalist, who was spending his brief holiday in search of "copy." Chance or fate took him to Almira's village. He came to study types, he remained to study—love.

An alert, bright-eyed man of thirty, precise in dress, slim in figure, Holman spoke with a sharp, crispness pleasant in contrast to the slow New England voices. Compared with the village young men he was as the racer to the willing cart-horse, brimming over with nervous vitality, a creature of high pressure.

He had taken rooms with Deacon Melvin, but the good man saw little of his boarder, for Holman took the village by storm, and every door was open to him. He went about with his notebook, his keen eye ever ready to seize a likely picture, his fingers itching to transfer to paper the homely speech of his rustic entertainers,—journalist first, Holman James afterwards.

Melissa, not to be outdone in hospitality, wrote a prim, formal note inviting the young man to tea, an invitation which he accepted with alacrity, for rumor had already reached him of Almira and her beauty.

It was with peculiar care that Melissa laid out her tea on that occasion. Generally the meals were sparing, for her income was a very small one, but this time her tea was lavish. There was excellent cup-cake for one thing, wafer slices of bread and butter, two glass dishes filled with preserves and a plate of red currants from the garden. Melissa put out her mother's wedding china, pale, apple-green teacups and plates, and then, to crown all, she picked a great bunch of flowers and placed them in a vase in the centre of the table.

Almira looked on with large, wide-open eyes. Her lips framed a question.

"I'm not a-going to have a poor set-out when a stranger's coming to tea," said Melissa defiantly, "I'd just as lief as not have the fellow coming, though."

So Holman came, and from the moment the white-robed, blushing Almira fluttered into the room he forgot New York, journalism and fame, lost his ready wit, and realized that he who knew so much was quite unlearned.

He walked up and down the warm, sunlit garden with Almira, bending his dark head caressingly over her, wondering dimly how so fair and sweet a creature chanced to live. Almira lost her first awe of him, and laughed and talked slowly, pointing out the lilies, picking a great nosegay of pink and white sweet peas.

Time passed quickly in the garden. It was dusk before Holman left.

Almira smiled in her sleep that night, flushing rosily; but old Melissa's pillow was wet with salt tears, for she saw what was coming—and it was what she had desired, so it was really foolish of her to weep.

Almira and Holman became engaged. It was a brief, pretty courtship.

Melissa and the neighbors looked on, watching the delicate drama that was being played, marveling a little how smooth was love's course.

Almira neither wondered nor mused. To her it was only natural and right that Holman James should have come into her life; she knew now that she had all along been waiting for him, and keeping her pure heart like a fragrant shrine. As for Holman, the mystery of it all was upon him still, the great marvel how this delicate, dreamy Almira, this flower-like maiden, could care for a sharp, harsh-voiced young man from New York. This journalist, once over-confident, and full of fierce assurance, was now afraid of himself and ashamed to look into the dusty corners of his soul. He longed for spotlessly clean hands—because of Almira's whiteness.

A day in early autumn was fixed for the wedding, but first Holman must return to New York and gain a further leave of absence.

The lovers parted, and it was a bad hour for both.

Almira lost all her timid maidenly diffidence. She clung to Holman with tender self-surrender, putting up her face for his kisses, praying him pathetically to return soon. As if Holman needed such prayers! He who was longing—and half beside himself with the longing—to marry this pretty Puritan and take her to make home bright in New York.

Melissa came to the gate finally and unlatched it for the lover. She looked gaunt and gray; her hair was all blown out by the wind, her thin cotton dress showed the meagre lines of her old body. She was not prepossessing.

Holman looked at her a little resentfully. He hated to surrender his weeping Almira to this harsh-looking old woman.

"Take care of her—be good to her," he cried, breaking from the girl's soft clutch, and pressing her gently back against Melissa; "Oh, Miss Crane be careful of Almira for me."

Melissa laughed low and grimly to herself. "Be careful of Almira!" To the woman to whom the girl was all in all, the words were almost cruel, and certainly a mockery.

That night Almira had red eyes and ate no more at supper than would have tempted a little bird. She sat on the step at the back of the house when the moon came out, and Melissa watched, saw her shoulders shaking—she was crying; she had been crying all the afternoon—but very softly and quietly.

The old woman sat down in the rocking-chair

(*Continued on page* 13.)

PRE-EMINENTLY STYLISH DECOLLETÉE TOILETTES

Pinned Paper Patterns of the above designs—Waists, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra. Models No. 1255-1256 cut in Tissue Paper Patterns. Price, 15 cents. No. C52-53 not cut in Tissue Paper Patterns.

No. 1255 cut in sizes 32, 34, 36 and 38 inches bust measure. No. 1256 cut in sizes 22, 24, 26 and 28 inches bust measure.

No. C52-C53. Costume of rose-colored crêpe de Chine trimmed with magenta velvet ribbon and Duchesse lace. The bodice fits smoothly and has the Pompadour opening trimmed with a ruffle of the lace, and the ribbon is fastened across the front in a quaint style ending in a bow on the point in front. There is no belt trimming. The sleeves are very full, ending in two lace ruffles at the elbow, a shirring extending up the tops of the sleeves. The ends of the velvet bows are crocheted ornaments.

The Circular Skirt (C53) is made with a demi-train, gathered at the belt with slight fullness, and simply trimmed at the bottom with a ruffle of the lace. Four quillings of the velvet ribbon extend down the front, ending in small bows corresponding to those on the corsage.

No. 1255-1256. The bertha trimming on the corsage of this handsome costume of spangled black net is finished with a becoming double band of black panne, which extends in points front and back on the shoulders. This corsage blouses slightly all around over a full pointed girdle of the panne. The sleeve is a large, full puff, caught into vertical plaits above the elbow and ending in double ruffles. A yellow rose ornaments the bertha. Cut in Tissue Paper Patterns. Price, 15 cents.

The full skirt (No. 1256) is made in two pieces, the deep Spanish flounce which forms a perceptible train being laid in side-plaits in its upper portion. The costume is made over black satin Duchesse throughout.

(*Continued from page* 11.)

and hung her head. She longed—God knows how bitterly—to strain the delicate form to her, and rest the fair head on her breast and kiss away the tears. Some sensitive, inborn delicacy constrained her not to approach Almira. This was the girl's own trouble, and not to be shared with or understood by another. Melissa realized that she knew nothing of love and its joys and sorrows; the faint prudery of the unmarried woman made her fearful of approaching too closely into what Fate had veiled from her.

Next morning she took Almira to Jane Hoddy to buy the wedding silk. As they walked down the village street the girl prattled gaily. Now that the first bitterness of the parting was over she could await with serenity her lover's return and be happy in these preparations for her marriage, but the whole morning's work was a sharp yet exquisite pain to Melissa. She was going to lose her child, and yet she was decking her against the day.

She shopped lavishly, and with a certain fierce vehemence. Almira should come out bride in the richest of pearl gray silks, and her hat, with its costly white feather, should long be remembered. What did the price matter? When the child had gone to New York she could pinch and save. A lonely old woman needs little to support life.

Jane Hoddy, her mouth full of pins, draped the silk round the graceful young figure.

"Sakes, Miss Crane," she murmured in frank admiration, "I just guess there will never be such a bride or dress seen here again. It's a real pleasure to make for Almira—that it is."

Almira smiled and blushed at the warm flattery, but old Melissa sat unmoved. Were not such words her child's due?

Time passed and Holman never wrote. Twice a day Almira made pilgrimage to the post-office, and she came back after her last visit with such a white, strained face, that Melissa felt sick at heart.

"I guess there'll be a letter to-morrow," she said furtively, not daring to loose her own wrath and anxiety.

"Yes, to-morrow," answered Almira, obediently, but Melissa heard her weeping during the night, and her heart burnt hot against Holman.

Days slipped into weeks, and it grew close to the wedding-day, but still no letter from Holman.

The wedding-dress came home. Little Jane carried it herself, but Almira turned a dead white as the dressmaker entered, and Melissa harshly crushed the rustling silk into her wardrobe, and so with the dainty muslins and the wedding millinery.

Almira used to pause now and hesitate when friends brought her presents, the faintest and most pathetic pause, but Melissa would bustle and admire in a way unusual to her, and bring out cake and ginger wine for the donor.

Then the wedding-day came. Almira rose up quietly in the morning, her little face very white and resolute. She even tried to make some poor show of eating breakfast—then she went up to her own room and stayed there.

A neighbor called, entering cautiously, and as if it were a house of mourning. "You'll not keep Almira," she pronounced, in a slow, dismal voice. "You'll see, Miss Crane, she'll go off in a decline—just as her mother did—if she don't hear news of Holman."

Melissa had a cousin in New York who now, after the lapse of many years, heard from her relative. Melissa wrote to ask her to do a seemingly simple commission—yet one over which the woman shook her head and wondered.

A few days later Melissa marched up from the post-office carrying a letter addressed to Almira. It was written in a stiff, uneven hand.

"Seems as if this might be from Holman, Almira," announced the aunt as she entered the house. Almira had been sitting listlessly on the rocking-chair, but she sprang to her feet and ran to Melissa with flaming cheeks.

She read the letter through, hurriedly, first of all, then with knit brows.

"It's all right, Aunt Melissa," she exclaimed, after a moment's pause, "Holman mailed all his letters wrong, and they've just been returned him. He wrote postponing our wedding; business kept him—but he'll be here soon!" Her voice was not very elated.

"Don't you like your letter? Ain't it all right?" asked Melissa, after a moment's pause.

The girl flushed—then tears started into her eyes.

"Oh, it's not like Holman a bit," she sighed,

"AUNT MELISSA, WHEN *is* HE COMING?"

impatiently, "it's a real, cold, horrid letter, Aunt Melissa, but I guess it's all right though," and she brushed tears away.

Melissa's jaw fell hopelessly, and a look of pain flickered over her face—then she colored a warm, burning red.

The next day brought Almira another letter. The girl was looking better. Hope, the beautifier, had already done his work with her, and she was a mourning bride no longer. She read her letter with little gurgles of laughter, and smiles coming and going.

"It's just as sweet a letter as ever could be," she declared, with emphasis. "But, my sakes, it's just like some one writing to a little, tiny girl! He says he's coming," she added, with a sigh, "but he gives no date and no time. Aunt Melissa, when *is* he coming?"

"Soon—I guess soon," answered the other in a low, nervous voice; then, as Almira began reading her letter again, and breaking once more into low murmurs of happiness, the old woman's face relaxed somewhat, and her eyes grew less strained.

Weeks passed. Letters never failed to come, but they gave no definite promise of Holman's return. Still, Almira lived on these letters; they were meat and drink to her, and she slept with the last one under her pillow.

Melissa grew very nervous and haggard. She avoided going to meeting, and lost her speech of rigid determination. Her eyes went down before her neighbors, and she had the mien of one oppressed by guilt. Her manner to Almira became almost doting; it seemed as if she could not do enough for the girl, and her tenderness was wonderful.

Her niece did not take much heed of her. Aunt Melissa was Aunt Melissa—kind—devoted—self-sacrificing, but Almira's whole heart centred round her love letters, those letters, so formal and cold, which had now worked up into letters full of passion and fire, containing phrasing so tender that the girl's heart leaped under the words. She read and re-read these burning sentences a hundred times a day, wondering more and more how her lover, miles away, seemed to understand so completely her daily round of life.

One day two letters came for Almira, each bearing the New York post-mark. Melissa had brought them from the post-office, and her hands trembled piteously as she handed them up.

"Almira," she gasped, "he's written, written at last!"

Almira hardly heeded her aunt. She gently pushed aside the envelope held out to her, taking up instead the letter directed in the handwriting she now knew so well. She broke the seal and read the letter slowly, laughing and smiling as she did so—evidently well pleased with it. All this while the old woman watched her, her face looking livid and her lips twitching ominously. At last Almira remembered the other letter. She took it up and opened it carelessly, but at the first line she turned pale and started.

Old Melissa started, too; then her lips moved as if in prayer. What she had longed for and dreaded had come at last.

"Aunt Melissa," Almira's voice was the mere shadow of a voice, so weak and wonder-filled it was; "*this* letter is from Holman."

The other bowed her head; she could not speak.

"He was run over the day he arrived in New York and badly injured. He has only just recovered enough to understand things—but he is coming here next week."

Melissa's dry lips framed the words, "Thank God!"

"Aunt Melissa," there was a note in Almira's voice that her aunt had never heard before, "who wrote those letters—that did *not* come from Holman?" The girl rose like a young judge—or the spirit of justice.

Melissa also rose to her feet. She stood up, her old face working, all her ugly curves showing, plain in her plain gown, a picture of withered womanhood.

"I wrote those letters," she said, firmly. "I—yes, Almira, I, a godly woman, wrote those lies, sinning against God and man. But for your sake, my dear," the voice softened, "for your sake—and as God is my judge—I would do the same again."

Almira gazed at her aunt, then with a great gasp of awe she saw for one supreme second into all the full glory of the other's love-lit soul. She gave a sudden cry, and ran to old Melissa, flinging her arms round her wildly—"Oh, Aunt Melissa, Aunt Melissa," she sobbed; "dear, dear, Aunt Melissa."

The woman folded her into a warm embrace, and for a few moments they clung together and kissed. So came the ripeness of Melissa's harvest of love.

THE END.

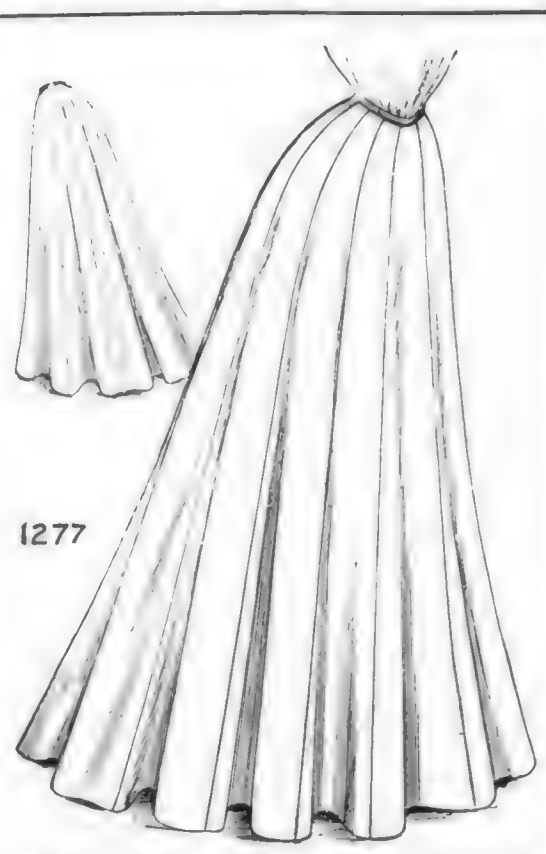
The Newest Features in Winter Costumes

Including the "Umbrella Skirt," "Tourist Coat" and "Garrick Coat."

No. 1241. The New Garrick Coat is the most stylish wrap of the winter, and the PICTORIAL REVIEW has the full credit of having submitted the imported design to its patrons far ahead of any other magazine. In Paris, it represents the highest style in outside garments for the season of 1904-5, and the fact that it is so adaptable to every sort of purpose, from the opera to the golf-links, according to the material that is used in its development, makes it an especially desirable mode. In radium broadcloth or in covert or in invisible brown Scotch mixture it becomes the wrap which all women who desire to be in the fashion are wearing this season. It is laid in side-plaits, and there is a seam down the middle of the front. The plaits are stitched to knee depth. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

1276. Ladies' Tourist Coat. A very desirable coat for outdoor wear. Made double-breasted of navy-blue cheviot and fastened with buttons and loops on straight box front, pocket-slits being set in diagonally. The backs are held in to the figure with a belt extending only across the back. The sleeve is the regular leg-o'-mutton, and the narrow collar and revers are of velvet. Cut in sizes 32, 34, 36, 38 and 40 inches, bust measure.

Price, 15 cents.



No. 1277. The "Umbrella" Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price 15 cents.

Important Notice!

All of the high-grade Pictorial Review Patterns in Tissue Paper have been reduced to 10 and 15 cents.

NONE HIGHER

An Unprecedented Offer!

No. 1241. Ladies' Garrick Coat. Cut in sizes 32, 36, 40 and 44 inches bust measure. Price 15 cents.

No. 1174. Ladies' Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price 15 cents.

No. 1276. Ladies' Tourist Coat, Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1277. Eleven-gored Skirt. Cut in sizes 22, 24, 26, 28 30 and 32 inches waist measure. Price 15 cents.

No. 1277. Eleven-gored Skirt. The skirt worn with this coat is of the same cheviot, showing the new umbrella skirt, with eleven gores, which the PICTORIAL REVIEW submits this month as its extreme novelty, the very newest imported idea in skirts. Cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure. Price, 15 cents.

No. 1260. Ladies' Tourist Coat. The PICTORIAL REVIEW offers this garment with the definite assurance that it represents the style *par excellence* in semi-fitted coats, being splendidly adapted for the purpose which its name signifies, for general outdoor wear in fall or winter weather and especially for automobiling. It may be developed in cheviot, or melton, or frieze, or any of the mixed goods. The fullness of the straight back is held in place by a belt. The collar rolls, and the garment is made in three-quarter length. Cut in sizes 32, 36 and 40 inches bust measure. Price, 15 cents.

No. 1260. Ladies' Tourist Coat. Cut in sizes 32, 36, and 40 inches bust measure. Price 15 cents.

No. 1066. Ladies' Circular Skirt. Cut in sizes 24, 26, 28 and 30 inches, waist measure. Price 15 cents.

No. 1066. Ladies' Circular Skirt. Made of invisible plaid mohair. This skirt is invaluable for outdoor wear. Cut in sizes 24, 26, 28 and 30 inches waist measure. **Price**, 15 cents.

Brilliant Society Women of Los Angeles.

The society of Los Angeles, Cal., is conspicuous for the large number of its women whose beauty, charm and intellectual brilliancy have achieved a national fame, and this number of the PICTORIAL REVIEW is embellished with the portraits of five of them. The brief biographical sketches which accompany these photographs will be read with distinct interest.

MRS. VAN LEER KIRKMAN DROUILLARD.

Among a galaxy of brilliant society women in Southern California, noted for their originality and brains, Mrs. Van Leer Kirkman Drouillard, of Los Angeles, stands out in bold relief.

Her mental activity is tremendous; she is known as an uncommonly clever dramatic reader, a writer of short stories and sketches and particularly sweet and dainty bits of verse.

Mrs. Drouillard, who, before her marriage, was Miss Jennie Jowett, of Nashville, Tenn., is a petite blonde, with big, blue eyes and a wild-rose coloring, and added to her intelligence and tact she has an exquisite charm that has made her a favorite among all circles of society.

She belongs to one of the oldest and proudest families in the South, and is a sister-in-law of Countess de Pourtales, of Paris, who, before her marriage was Miss Florence Drouillard, of Nashville, one of the most noted of our American beauties who have married into the European aristocracy.

MRS. JAMES G. SCARBOROUGH.

MRS. VAN LEER KIRKMAN DROUILLARD.

Mrs. Drouillard is one of the beautiful American women eligible for the society, "Sons and Daughters of the Nobility," now being discussed as a possibility, for a handsome painting on silk, many hundred years old, of her family coat-of-arms, hangs in the dining-room of her family home.

MISS RUTH JOWETT.

Miss Ruth Jowett is considered one of the most beautiful girls in the younger social set of Los Angeles society. Although a resident of Los Angeles for the past two years, Miss Jowett is a Southern girl, being a daughter of Major James A. Jowett, formerly of Nashville, Tenn. The Jowett coat-of-arms shows descent from a very ancient English family of that name. The name was originally a Norman French one, De Jouett, and much of the beauty and vivacity of Miss Jowett proclaims her ancient French lineage. In appearance she is tall, slender and charmingly graceful, with a wealth of golden hair, and complexion of a sea-shell tint.

Miss Jowett is a sister of Mrs. Van Leer Drouillard, the writer.

MISS RUTH JOWETT.

MISS EVELYN CLAY PREWITT.

On their mother's side they are cousins of the late Sir William McArthur of London, and connected with many of the most influential families of the South. Both Miss Jowett and her sister, Mrs. Drouillard, are promoters and active members of the Southern Club, in Los Angeles, which promises to be the leading social club in Southern California.

Miss Jowett is a brilliant conversationalist, devoted to music, clever at repartee, and has the aristocratic bearing and air of chic that distinguishes the gentle Southern blood wherever found.

MISS EVELYN CLAY PREWITT.

A winsome beauty of the most aristocratic type is Miss Evelyn Clay Prewitt, the only daughter of Mrs. Elizabeth Prewitt of St. James Park, Los Angeles.

Possessed of infinite charm and a sweet and gracious manner this talented beauty is a reigning belle throughout the Pacific coast, and is undoubtedly the most popular girl in Southern California.

Miss Prewitt is noted for her exquisite taste in dress and her original and beautiful gowns are the envy of many less fortunate women.

The Prewitt mansion in St. James Park is the scene of much open and elegant hospitality during the social season, gracefully dispensed by the lovely Miss Prewitt, who is an acknowledged leader among the young unmarried set in Los Angeles society.

MRS JAMES G. SCARBOROUGH.

Mrs. James G. Scarborough is known as one of the most brilliantly gifted of the Los Angeles society women. Added to a magnificent contralto voice, the finest indeed in southern California, she possesses a magnetic charm, a beautiful personality, and a winning sweetness of character that draws to her friends in abundance.

Mrs. Scarborough was before her marriage Miss Florence Pendleton, the second daughter of William H. Pendleton, an eminent Baptist divine. She is a sister of Senator Cornelius Pendleton of California, and is the second of three lovely sisters who before their respective marriages were known as "the beautiful Pendleton girls," and who are all prominent Los Angeles society women.

Mrs. Scarborough will spend the autumn in London and Paris and will then go on to Italy for the winter to continue her vocal studies under famous masters, returning early in 1905.

MRS. ROBERT J. BURDETTE.

Clara Bradley Burdette, wife of the world-famed writer and humorist, "Bob" Burdette, was born in New York in 1855 of Puritan stock, her ancestry running back through the old New England Bradleys and the English Bradleighs.

In 1878 she was married to Professor N. Milman Wheeler of Syracuse,

(*Continued on page 17*).

ELEGANT RECEPTION COSTUMES.

Pinned Paper Patterns of the above Designs—Waists $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra.
These Models are not cut in Tissue Paper Patterns.

No. C61-62. The bodice of this gown, of pale gray crêpe de Chine relieved with burnt orange velvet and ornamental buttons, is novel in the extreme, the slightly bloused fronts and backs being crossed in surplice style over a lace chemisette. The flat round collar is composed of the material and velvet, and the narrow girdle is also of the velvet. The full leg-o'-mutton sleeves have the fullness extending in plaits onto the shoulder, being caught also in seven elbow-plaits on the inside. The lower parts flare with an inner cuff of velvet and a lace ruffle.

The skirt (No. C62) is made in two pieces, the upper portion being cut in scallops at the bottom and adjusted at the top in small plaits. To this is attached a deep flounce, trimmed on its lower edge with a band of the velvet and tucked at the top to fit into the scallops of the upper part.

No. C63-64. The sleeve of this smart bodice, of chestnut brown broadcloth, is distinctively the gigot, the fullness which gives it a graceful droop being caught on the inside with a succession of tucks and ending in a flare at the wrist. The fronts are open over an embroidered chemisette and are trimmed with chenille galloon, combining pastel blue with chestnut brown. The backs are crossed in surplice style. The fullness is caught on the shoulder in plaits and again on the bust, where the plaits are covered by the galloon. A crush girdle of pastel blue velvet is fastened in front with a pearl buckle.

The skirt (No. C64) is eccentric and novel, being laid in double box-plaits to knee height, and above that the single box-plaits are stitched to the waist. An underlying piece of velvet, matching the girdle, is stitched down the front and back between the single box-plaits.

"SUNNYCREST," THE RESIDENCE OF MRS. ROBERT J. BURDETTE.

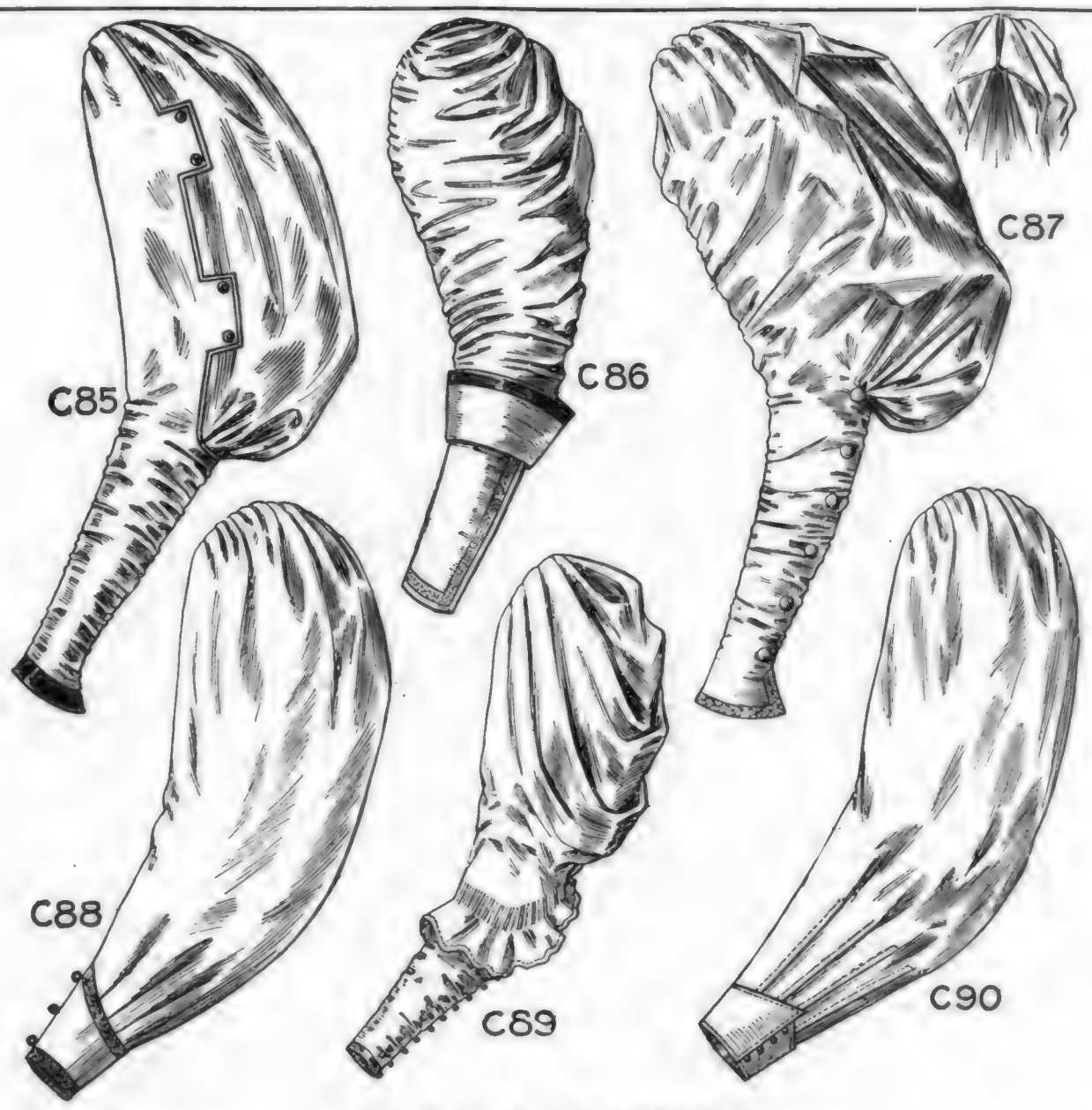
(*Continued from page* 15).

whose failing health compelled him to remove to California where he died in 1886. Charmed by the sunshine and flowers, the widow remained in California with her little son and in 1890 she married Col. Presley Baker of Pasadena, formerly an officer in the cavalry service of the Confederacy. He died in 1893.

In March, 1899, Mrs. Baker was married to Robert J. Burdette, of literary fame, and their beautiful California home "Sunnycrest" is often the centre of a gathering of wit, culture and brilliant literary minds.

Mrs. Burdette founded the "Woman's Exchange" in Los Angeles, and was an early force in the organization of the Chautauqua movement in California. She is a trustee of Throop Polytechnic Institute, the strongest and best school of manual training on the Pacific Coast—being one of two women on a board of fifteen trustees. She was one of the charter members of Ebell Club of Los Angeles and was the first woman to build a club-house for a woman's club. In 1900 Mrs. Burdette successfully organized the State into a Federation and took it into the General Federation of Women's Clubs. Unanimously elected its President, she served until elected First Vice-President of the General Federation.

With all her literary ability and activity in public life she is one of the best business women in California and manages her own estate, which has largely increased in value.



MODELS FOR NEW SLEEVES

Pinned Paper Patterns in the Medium Size, each 50 cents. Cut to Measure, 50 cents extra.

(In ordering the pinned paper patterns bear in mind that it requires two days to fill such an order after it is received.)

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The regular price of Dr. Charles Flesh Food is $1.00 a box, but to introduce it into thousands of new homes we have decided to send two (2) boxes to all who answer this advertisement and send us $1.00. All packages are sent in plain wrapper, postage prepaid.

FREE A sample box—just enough to convince you of the great merit of Dr. Charles Flesh Food—will be sent you free for 10 cents, which pays for cost of mailing. We will also send you our book, "Art of Massage," which contains all the proper movements, illustrated for Massaging the face, neck and arms, and full directions for developing the bust. :: Address

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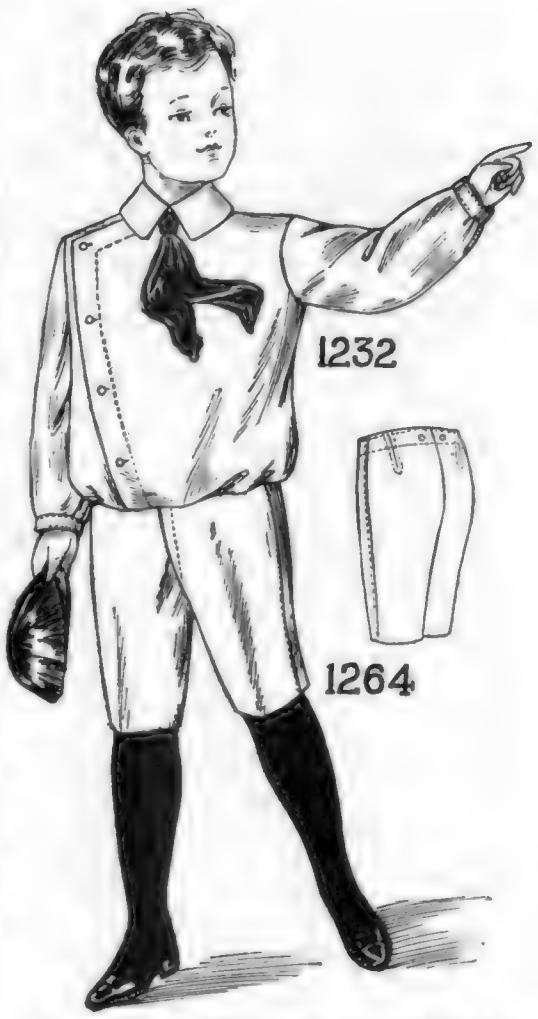
Wearing Apparel for Men and Boys

No. 1247. Boy's Norfolk Suit, consisting of knickerbockers and a plaited Norfolk jacket. It may be made of any sort of plain cloth, if preferred, kersey, melton, broadcloth, but in the brown or drab mixtures, it will furnish the model for an extremely useful suit for school and every outdoor purpose during the fall and winter. To the home dressmaker, it appeals especially, and very good results may be obtained by the amateur when she uses this excellent pattern. Cut in sizes 6, 8, 10, 12 and 14 years. Price, 15 cents.

No. 1271. Men's and Boys' Pajamas. This night garment, consisting of coat and trousers, may be made in madras, outing, linen or silk, according to preference, and will be found sufficiently loose for comfort, and yet to be cut upon such admirable lines that its wider usefulness as a negligé garment becomes apparent. Fastened with brandenbourgs down

No. 1271. Men's and Boys' Pajamas. Cut in sizes 36, 40, 44 and 48 inches chest measure and 10, 12, 14 and 16 years. Price, 15 cents.



No. 1264. Boys' Trousers. Cut in sizes 6, 8, 10 12 and 14 years. Price 10 cents.
No. 1232. Boys' Blouse. Cut in sizes 4, 6, 8, 10 and 12 years. Price 10 cents.

bishop sleeve is finished with a band at the wrist and a pocket is stitched on the left breast. The fastening is made by buttons and loops, the belt having a single button and buttonhole for a fastening. Cut in sizes 2, 4, and 6 years. Price, 15 cents.

No. 1264. These trousers may be suitably worn with the flannel or outing blouse No. 1232. They may be made with either the side or front closing and are snugly fitted with hip darts. Made of tweed or mixtures or indeed of heavy cheviot in the plain colors they will be found to fit nicely and prove useful. Cut in sizes 6, 8, 10, 12 and 14 years. Price, 10 cents.

No. 1232. The Boys'

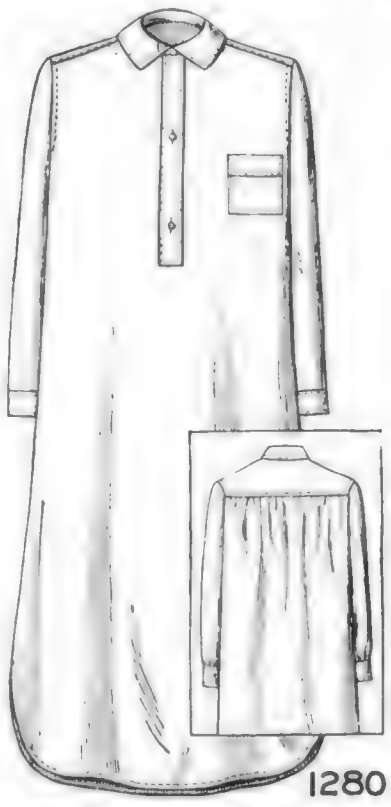
No. 1247. Boys' Norfolk Suit. Cut in sizes 6, 8, 10, 12 and 14 years. Price 15 cents.

ing especially becoming to boys who are inclined to be stout. The blouse is cut down in the front and a shield that is finished with a straight band around the neck is worn. The

No. 1259. Boys' Suit. Cut in sizes 2, 4 and 6 years. Price 15 cents.

Blouse, with Side-front Closing and Attached Collar, which is worn with these trousers will fill a needed want in a boy's outfit. Easy to make and satisfactory in appearance. The diagonal side-front closing is ornamental and the sleeve is finished with a narrow band. Cut in sizes 4, 6, 8, 10 and 12 years, requiring 2¼ yards of 36-inch material for size 8 years.

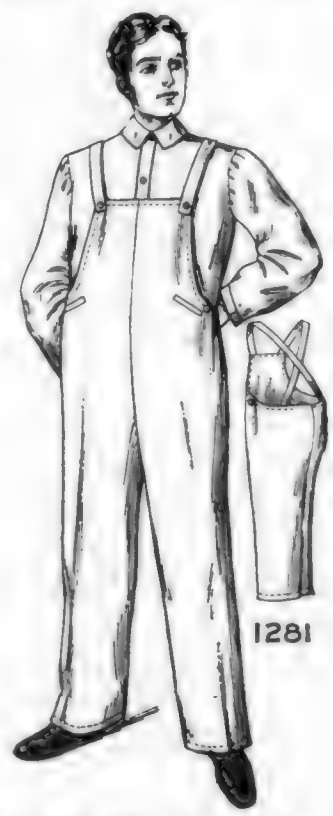
Price, 10 cents.



No. 1280. Men's and Boys' Night-Shirt. Cut in sizes 36, 40, 44, 48 inch chest measure and 8, 10, 12 and 14 years. Price 15 cents.

No. 1280. Men's and Boys' Night Shirt. This useful garment as pictured offers the simplest and most practical method of making it to meet the demands of the home dressmaker. Made in muslin, madras or outing flannel. Cut in sizes 32, 36, 40, 44 and 48 inches chest measure for men, and 8, 10, 12, and 14 years size for boys. Price, 15 cents.

No. 1281. Men's Overalls. For the heavy work of the various occupations which require a protection to the clothing, this pattern will be found appropriate. Made of jeans, duck or denim. Cut in sizes 36, 40 and 44 inches bust measure. Price, 10 cents.



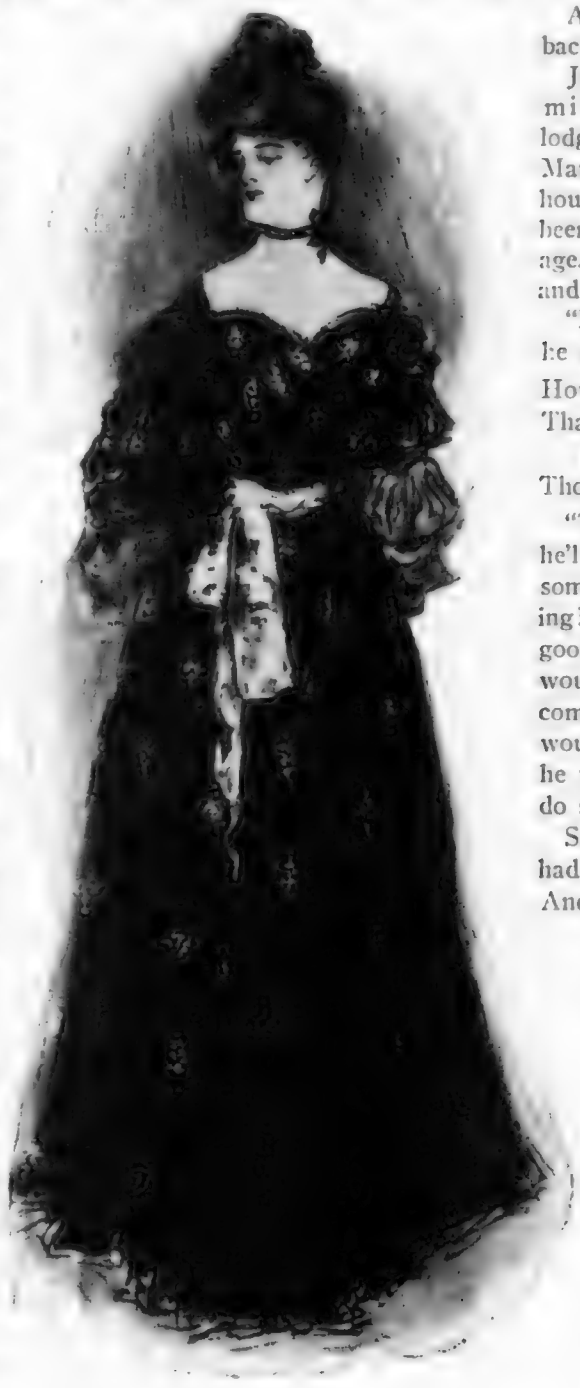
No. 1281. Men's Overalls. Cut in sizes 36, 40 and 44 inches chest measure. Price 10 cents.

For His Brother's Sake.

By Ernestine Garnett.

PART I.

Arthur Milbank cursed for the hundredth time the fate that had bound him captive at the chariot wheels of beauty—that is to say, he cursed the fool he had been to trust himself in the automobile of that Boynton woman. The Boynton woman was pretty, rich, and charming; omniscience was her pose. She knew everything; consequently she knew how to drive a motor-car. She learned the lesson of her own incompetence at the price of a broken ankle and a complete set of bruises. Milbank paid for his trusting folly with a broken collar-bone and a deep cut on the arm. That was why he could not go to Portsmouth to see the last of his young brother when he left home for the wars.



LELIA.

This was why he cursed. The curse was mild—it was, indeed, less a curse than an invocation.

"Defend us from women," he said; "above all, from the women who think they know."

The gray gloom that stood for dawn that day crept through the curtains, and made ghosts of the shadows that lingered still in his room. He stretched himself wearily, and groaned as the strained nerves vibrated to the chord of agony.

"There's no fool like an old fool," said Milbank. He had thirty-seven years, and they weighed on him as the forty-seven when their time came would not do.

He had said good-bye to the young brother the night before, here, in this country inn, the nearest to the scene of the enlightenment of the Boynton woman. And to-day the boy sailed. Arthur Milbank sighed. Twenty-two, and off to the wars heart-whole. Whereas he had been invalided at the very beginning of things, and now, when he was well, and just on the point of rejoining—the motor-car and the Boynton woman! And as for heart-whole . . . the Boynton woman again.

He fell asleep. When he awoke there was full sunshine and an orchestra of awakened birds in the garden outside. There was tea—there were letters. One was from Sidney—Sidney, who had left him not twelve hours before.

He tore it open, and hurt his shoulder in the movement.

"Dear Arthur," said the letter, "I wanted to tell you last night, but you seemed so miserable I thought I'd not bother you. But it's just come into my head that perhaps I may get a bullet in my innards, and I want you to know. So here goes. There's a girl I mean to marry. I know she'll say yes, but I can't ask her till I come back, of course. I don't want to have any humbug of concealing things from you. You've always been so decent to me. I know you hate jaw, so I won't go on about that. But I must tell you I met her first when she was serving in a millinery shop. And her mother lets lodgings. You'll think this means she's beneath me. Wait till you see her. I want you to see her, and make friends with her while I'm away."

Here followed some lover's raptures and the address of the lady.

Arthur Milbank lay back and groaned.

Josephine Mavery, milliner's assistant, lodging-house keeper's daughter, and Maurice Milbank, younger son of a house whose pride was that it had been proud enough to refuse a peerage. Arthur Milbank thought long and deeply.

"I suppose I must sacrifice myself," he said. "Little adventuress!"

How easy to prove to him, I said,
That an eagle's the game her pride prefers,
Though she stoops to a wren instead.

"The boy'll hate me for a bit, but he'll thank me later. Malden? That's somewhere on the Medway. Fishing? Boating? Convalescence is good enough. Fiction aid us! What would the villain in a book do to come between fond lovers? He would take the lodgings. At least, he would try. And one may as well do something."

So he wrote to Mrs. Mavery—she had rooms to let, he heard. Terms? And Mrs. Mavery wrote back; at least, her reply was typewritten, which was a bit of a shock. She had rooms; they were disengaged, and the terms were thus and such.

Behold Arthur Milbank then, his baggage neatly labeled with his first and second names, set down on the little platform of Malden station. Behold him, riding in a wagonette and crossing the old stone bridge flushed with sunset.

Mrs. Mavery's house was long and low and white. It had a classic porch, and at one end a French window opened through cascades of jasmine to a long lawn. There were many trees. A middle-aged lady in decent black, with a white cap, and white lace about her neck, greeted him with formal courtesy. "This way," she said, and moved for him to follow her through a green gate and down a shrubbery that led, without disguise or pretence, straight away from the house. It led also to a little white building embowered in trees.

"Here," said the lady. She opened the door. "I'll tell the man to bring your luggage. Good evening——"

And she left him planted there. He had to bend his head to pass under the low door, and he found himself in a tiny kitchen. Beyond were a sitting-room and two bed chambers, all fitted sparsely, but with old furniture, softly faded curtains, quiet and pleasant to look upon. There were roses in a jug on a table.

(*Continued on page 21.*)

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Furs that conform to every requirement of style—Furs that are absolutely good; that are thoroughly well made, shipped to you with the distinct understanding and agreement that after receiving them and examining them, if you are not thoroughly satisfied in every respect; if you do not consider them the greatest fur values you have ever seen, you can return them to us at our expense and your money will be at once refunded.

No. X 1
This Handsome Extra Large Size Wolf-Fox Scarf is made of choice fluffy skins; ornamented at ends with four claws and two large natural fox brush tails as illustrated. Fastens with chain. This scarf presents an unusually rich and beautiful appearance and gives the wearer that much sought-after comfortable and dressy appearance. Nothing more serviceable made in fur. Rich dark brown sable color or the lighter brown Isabel color. Our special price, $5.00.

No. X 2
Extra large round muff to match either color of brown above. Price, $6.00.

No. X 14
Extra large new style flat muff to match either color brown above, $6.75.

No. X 1 $5.00

No. X 3 $2.95

This illustration represents exactly our Special Fancy Military Neck Stole, and is one of the most remarkable fur values ever offered. It is made with pointed ends, lined throughout with heavy satin and ornamented with large fancy buckle; fastens with chain. Your choice of the following combinations, all of which are of the choicest, selected skins. State number of style fur desired when ordering.
No. X 3. Blended Mink with American Ermine.
No. X 4. Electric Seal with American Ermine.
No. X 5. French Chinchilla with American Ermine.
No. X 6. Persian Lamb with American Ermine.
No. X 7. Electric Seal with French Chinchilla.
No. X 8. Electric Seal with Persian Lamb.
Price, $2.95.

No. X 9 $1.50

No. X 9
Cluster Scarf made of real Black French Coney. Only choice full skins are used and finished at ends with two large bushy tails. Fastens with chain. Black only. Exceptional value, $1.50.

No. X 10
Round Black Coney Fur Muff to match above, $1.25.

No. X 11
Extra large size new style flat Coney Fur Muff to match above, $1.50.

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STUNNING EVENING GOWNS

Pinned Paper Patterns of the above designs—Waists, $1.50; Skirts, $1.50; Entire Costumes, $2.50. Cut to measure, each, 50 cents extra.
These Models are not cut in Tissue Paper Patterns.

No. C54-55. A gown of charming simplicity in Nile green gaze de soie over self-color Liberty satin exploits the new surplice features in the fitted bodies, outlined by a band of velvet. The sleeve is in two puffs, with a ruffle of Alençon lace at the elbow.

The full skirt is in three sections (C55), having a deep Spanish ruffle with a heading that overlaps another similar one not so deep. This in turn overlaps the main skirt portion, and the effect is very graceful.

No. C56-57. Here we have exemplified in pink chiffon cloth over taffetas the chic result of crossed plaits on a low bodice. A pointed lace vest is overlapped by these folds and a crush belt of moss-green panne is added. A full piece of the chiffon cloth is caught at intervals around the neck of the corsage with olivine and Rhine-stone ornaments, and the puff sleeve ends at the elbow with a ruffle of Irish crochet lace.

The skirt (C57) has a band of Irish crochet insertion between two deep tucks, near the knee, the lower portion being finished only with a deep hem. The fullness is confined at the belt in small plaits. These pretty frocks are in dancing length, and are available for any sort of evening functions where décolleté is the proper thing.

(*Continued from page 19.*)

"What a singular little place," he said. "So these are the lodgings. I feel like a dog in a kennel. I suppose they will throw me a bone by and by—or, at any rate, ask me what kind of bones I prefer."

He unpacked his clothes, and laid his belongings in the drawers and cupboards; it was oddly charming that each shelf or drawer should have its own little muslin bag of grey lavender. Then he took up a book, and began to read. The sunset had died away, the daylight seemed to be glowing out of the low window like a tide, leaving bare breadths of darkness behind. He was growing hungry—it was past eight o'clock.

"I believe the old lady has forgotten my existence," he said, and therewith opened his cottage door and went out into the lighter twilight of the garden. The shrubbery walks were winding. He took the wrong turning, and found himself entering on the narrow lawn. From the French window, among the jasmine, came lamplight—and voices.

"No servant, no food? My good mother, you've entertained a lunatic unawares."

"He had references."

"Man cannot live by references alone. The poor brute must be starving—unless he's drunk."

"Lelia! I do wish you wouldn't——"

Arthur Milbank hastened by, put a period to the conversation by boots crunching heavily and conscientiously on the gravel. Both voices ceased. He presented himself at the lamp-lit oblong of the window.

Within, that lamplight glowed on the last remnants of a meal—dinner, by the glasses and the fruit. Also on the lady in the cap, and on the girl—the one, doubtless, who had evolved the lunatic idea. Both faces were turned toward him. Both women rose. There was nothing for it but to advance. He murmured something about intrusion—"Awfully sorry, the walks wind so!"—and turned to go. But the girl spoke:

"Oh, wait a moment. Is this Mr. Milbank, mother?"

"My daughter, Miss Mavery—Mr. Milbank," said the mother, reluctantly.

"We were just talking about you," said the girl, "and wondering whether you were ill or anything, or whether your servant hadn't turned up or something."

"Miss Mavery." He was still speechless. This the little adventuress, the milliner's assistant? This girl with the glorious hair severely braided, the round face, the proud chin, the most honest eyes in the world? She might be sister to the adventuress—cousin, perhaps? But the room, too—shining mahogany, old china, worn silver, and fine napery—all spoke of a luxury as temperate as refined; the luxury of delicate custom or habit bred in the bone; no mushroom growth of gross self-indulgence, but the unconscious outcome of generations of clear self-respect.

"Can we send anything over for you?" the elder lady asked. "Of course, we——"

"We didn't mean by 'entirely private' that we would let our tenant starve," the girl interrupted.

"There is some mistake." Milbank came to himself suddenly. "I though I was engaging furnished apartments with er—attendance."

The girl drew a journal from a heap on the sofa.

"This was the advertisement, wasn't it?" she asked. And he read:

"Four-roomed cottage, furnished, in beautiful grounds. Part of these are fenced in for the use of the tenant of the cottage. And in the absence of the family the whole of the grounds are open to tenant. When at home the family wishes to be entirely private."

"I never saw this at all," said Milbank, desperately. "My—I mean, I was told it was furnished lodgings. I am very sorry I have no servant, and no means of getting one. I will go back to London at once. I am sorry."

"The last train's gone," said Miss Mavery, briskly. "Mother, ask Mr. Milbank to come in, and I'll get him something to eat."

"My dear," said the mother, "surely Mary——"

"My dear mother," said the girl, "you know Mary is having her supper."

The bewildered Milbank presently found himself seated at the white-spread, silver-sparkling table, served with food and drink by this Hebe with the honest eyes. He exerted himself to talk with the mother—not of the difference between a lodger and a tenant, but of music, art, and the life of the great world.

It was the girl who brought the conversation down to the tenant's immediate needs.

"If you mean to stay, you could have a woman in from the village," said she.

"But wouldn't you rather I went?" he said.

"Why should we? We want to let the cottage, or we shouldn't have advertised it. I'll get you some one to-morrow. Mrs. Beale would be the very thing: mother. And you'll like her, Mr. Milbank. She's a great dear——"

Sure enough, the next morning brought a gentle middle-aged woman to "do for" Mr. Milbank. And she did excellently. And three slow days passed. He got a boat and pulled up and down the green, willow-fringed river. He tried to fish; he read somewhat, and he thought more. And he went in and out of his cottage, which had its own private path debouching on the highway, many times a day—but he saw no more the red hair, the round face, and the honest eyes.

On the fourth day he had nursed his interest in the girl to a strong, well-grown sentiment of curiosity and attraction. Coming in at his own gate, he saw the mother leaving hers, with sunshade and card-case, an afternoon of calls evidently setting in.

Now or never! The swift impulse took him, and before he had time to recall the terms of that advertisement he had passed the green fence of division, and his feet were on the wandering ways of the shrubbery. He felt as he went a glow of gratitude to the fate which was rewarding his care of his brother's future with an interest like this. The adventuress—the milliner's assistant?—he could deal with her later.

Through the garden's green a gleam of white guided—even, it seemed, beckoned.

He found the girl with the red hair and the honest eyes in a hammock, hung between two cedars.

"Have pity on me," he said, abruptly.

She raised her eyes from her book.

"Oh, it's you!" she said. "I am so glad. Get a chair from under the weeping ash, and sit down and talk."

"This turf is good enough for me," said he, "but are you sure I'm not trespassing?"

"You mean the advertisement? Oh, that was just because we had some rather awful people last year, but, of course, you're different. We like you very much, what we've seen of you."

This straightforward compliment somehow pleased him less than it might have done.

"The other people were—well, he was a butter-man. I believe he called himself an artist."

"Do you mean that you do not like persons who are in trade?" he asked, thinking of the milliner's assistant.

"Of course not," she said. "Why, I'm a socialist! Butterman just means a person without manners or ideals. But really I like the working people better than the shoppy people, though I know it's wrong."

"How can an involuntary liking or disliking be wrong?" he asked.

"It's snobbish, don't you think? We ought to like people for what they are, not for what they have, or what they work at."

"If you weren't so pretty, and hadn't that delightful air of having just embraced the Social Gospel, you'd be a prig," he said to himself. To her he said:

"Roughly speaking, don't you think the conventional classifications correspond fairly well with the real ones?"

"No," she answered, roundly.

And when the mother returned, weary from her calls, she found them still discussing the problems of heredity and environment and the world's injustice.

CONCLUDED IN THE DECEMBER NUMBER.

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is a pure and delicious
OLD ENGLISH CANDY
and I want to say to the readers of PICTORIAL REVIEW that it's just the candy for the whole family, and the children in particular. There is nothing "just as good," or "just like it." Your dealer can supply you. If not, write me, and send me his name, and I will talk with him.
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with Kleinert's Celebrated Featherweight Dress Shields. Can be washed in warm water. Can be ironed.
GUARANTEED FOR TWO YEARS
Size 3, 23 cents pair, postpaid
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Près de Soie is the newest and best material for drop skirts and petticoats. Width 36 in. Light in weight, soft finish, has the silk "feel" and "cry," does not split like taffeta silk and costs one-third the price.
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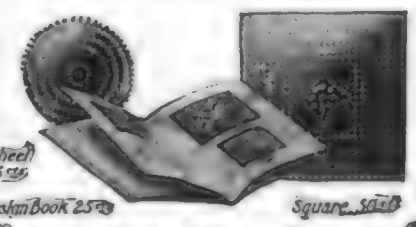

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as described in the October issue of this paper, by the use of the Proctor Trio—Wheel, Square, Design Book. The beginner can succeed at once with the most intricate designs. Wheel and Square are made of hard rubber, grooved so that threads pick up easily and quickly. Design book explains all and illustrates 70 new designs. If you go to the Fair, don't miss our display in the Textile Arcade, Manufacturers' Building. Prices as above or The Three for a Dollar. Ask your dealer or remit by money order direct to
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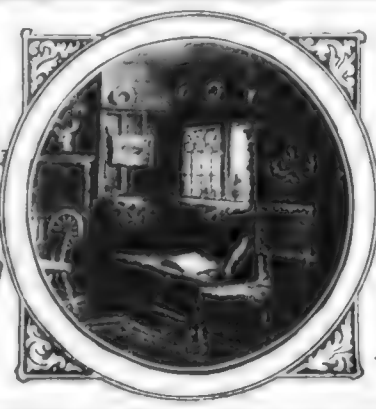
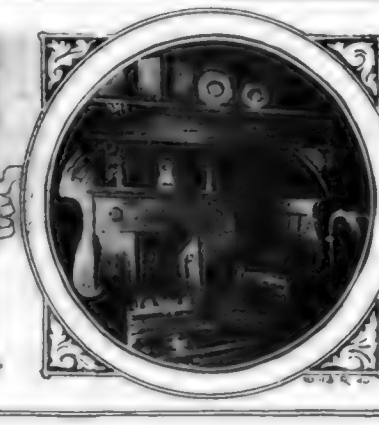


THE LIVING-ROOM

By MARIAN K. WHEELER.



Above all things else, the living-room should express the sense of rest. Its proportions, furnishing and outlook should all be planned toward this end, for here is the heart of the home, and here should be concentrated those elements which combine together to foster that sense of isolation from disturbing outside causes, which is its *sine qua non.*

Outlook should be a first consideration. The choicest view obtainable should be spread for contemplation from its windows, which should be as numerous as possible, including a bay extension. The windows of a living-room overlooking the woods or meadows, or the fields of waving grain, would prove a joy forever to the indwellers.

Proportions are a governing quality, and these should be arranged to afford as much space in width and length as possible. A ceiling that runs up into a point in the center, with beams and rough plaster, gives a very desirable appearance of majestic space. Plenty of good air and sunshine are necessary, and warmth without draughts when desirable, ought to be specified by the planner.

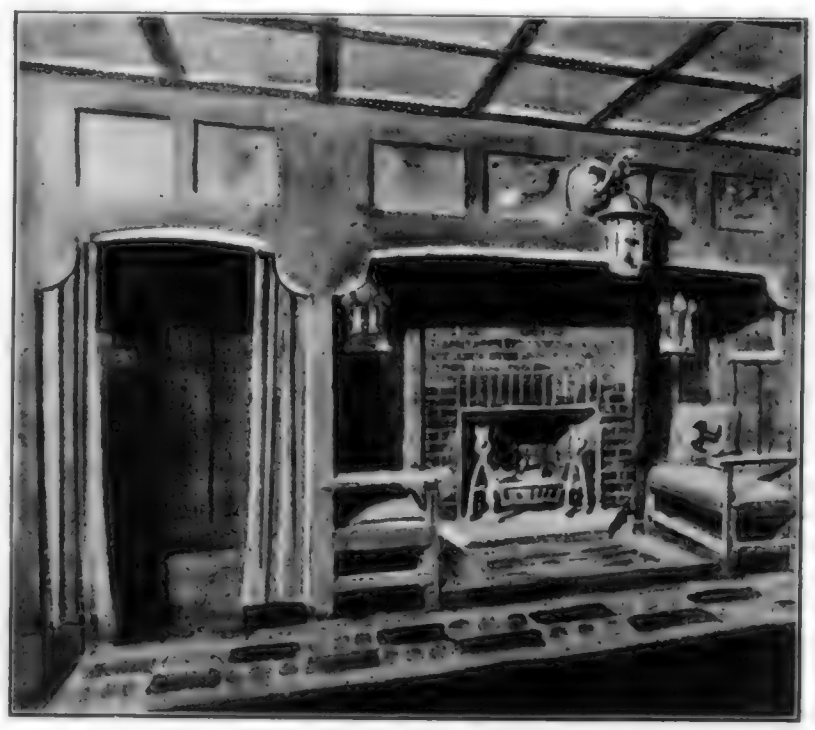
The decoration of such a room is naturally a matter of purse and taste. Avoid garish or inharmonious furnishing. Have a good hardwood floor and leaded panes, if you can afford them, and if you cannot buy handsome Oriental rugs, do without until you can afford them, and have good rag substitutes. Some of the modern rag carpeting is really beautiful, and I have seen large rugs woven from strips of old, worn-out Brussels carpets, which were prettier than anything that could be bought in the shops and infinitely preferable to the imitation Smyrna affairs. If rugs are bought, choose soft rich tones and indistinct patterns. Better one good Persian or Turkish rug than several cheap ones.

Especially avoid anything in your furnishing which will rise up and strike you in the face, as it were. Dull blues with a judicious admixture of sage green or a rich maroon in walls or rug or furniture or curtains would be harmonious with the high wainscoting and the fire-place which are invariably the distinguishing features of a living-room.

Some of the Madras curtains now manufactured and for sale this year in the shops are satisfactorily dec-

COLONIAL TREATMENT FOR A FIRE-PLACE.

orative in color and add much in dignity to the atmosphere of a room. I saw such a curtain recently made in alternate ovals of green and blue like the overlapping of feathers or scales, and when hung its transparency made it a delight. The combination of the peacock tints is always excellent in furnishings. I should advise curtains with the horizontal stripes for a living-room, either in the "snowflake" or Madras, for these are said to conduce to restfulness, while the vertical lines are considered disturbing. Such curtains may be bought from $1.25 upwards a pair, but there are pretty things of dull tints in cretonne or art denims if a heavier curtain is desired, which may be had by the yard in single width from 15 to 25 cents a yard; although the double-width, imported in plain colors, may be had from 85 cents upwards.



ART NOUVEAU DESIGN FOR A FIRE-PLACE.

The open fire-place is the indispensable motif of the living-room. and the altar of home. Here, around it, will congregate the family and guests, and here, before its blaze, will the children find a happy hunting-ground, whenever allowed. Skill and taste should both be lavished upon procuring an attractive fire-place, with the ingle settees, if possible. The andirons need not be ornate—those of brass with the round balls on top are always good—but the tiles or bricks utilized in the construction should be carefully selected as to color and harmony. Copper might be judiciously introduced in a hood over the mantlepiece and in the andirons and the fender, although many persons prefer these fittings in black iron. Some pewter in plaques is not a bad idea, and kaiser-zinn in the art nouveau designs deserves first choice. Large jardinieres of beaten copper are admirable for waste baskets, and one of these placed on the hearth by the ingle nook, and another by the desk will take the light from the wood fire or windows with richness and rare color.

Books should be near at hand, and if the living-room takes the place of a library, as is frequently the case, they should be housed in bookcases that complete the general scheme of decoration.

The pictures should all be in monotone,—engravings or etchings or black and white drawings—although something in pastel might be permissible in a dark corner. Let the furniture be other than heavy. There should be several comfortable rocking chairs, (these might be in stained wicker) and a large Morris chair. in addition to a Davenport or divan. A pretty desk is not indispensable, but would add greatly to the utilitarian aspect of the room.

There should not be many plants allowed—a rubber plant or several palms and a vase of fresh flowers on the table, according to the season, will serve amply. Other windows in the house, in the dining-room and hall windows especially, may teem with flowers, but in the living-room it is well to adhere to a somewhat severe style of straight lines and dull color, trusting to the glow of a generous sunlight and the wood fire to do all the rest.

A large table, capable of holding magazines, newspapers, a lamp and

ECZEMA

sufferers, read what

Hydrozone

and **GLYCOZONE** have done for a celebrated journalist in **one week.**

Prof. Charles Marchand.

Dear Sir: One week's treatment with your Hydrozone and Glycozone not only relieved but absolutely rooted out a condition of eczema that has worried and perplexed me for the past ten years. Yours very truly,
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Free trial bottles of Hydrozone and Glycozone sent on receipt of 35c. to pay expressage. These preparations are harmless, yet powerful germicides, used by leading physicians. *Sold by best druggists.*

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Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying on method," with herself for the model and a looking glass with which to see how it fits at the back.

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does away with all discomforts and disappointments in fitting, and renders the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; also made longer and shorter at the waistline and raised or lowered to suit any desired skirt length. It is very easily adjusted, cannot get out of order and will last a lifetime.

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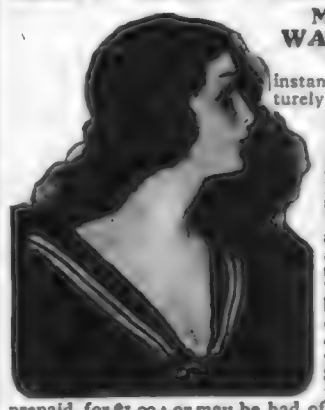
DUTCH EFFECT IN A LIVING-ROOM.

the work-baskets of several industrious women, when necessary, is indispensable, and one of good shape and fashioning may be bought for about $20.00. Also, in selecting a lamp, care should be exercised that it may harmonize. One of those in verdigris bronze with a shade made of mosaic glass in many colors would be appropriate for a living-room. Use leather sparingly in such a room, confining it to the cushions of your Morris chair and your settees, for leather belongs to the library. Above all things else, do not allow the room to have a cluttered look. Insist upon wide open spaces and a general air of breeziness. You may be as cosy as you please in a rocking chair in front of the fire, but such a large room does not lend itself to cosiness in furnishing. Buy "Mission" furniture very cautiously, not the heavier qualities, but get something along that general line, as to shape and quality. You will find that you can procure many odd pieces at special sales for a moderate expenditure. The decoration and furnishing of this family meeting-room should show a certain restraint—there should be nothing lavish or flowery, as this detracts from the reposeful nature of the retreat. Accentuate the horizontal dimensions. If the ceiling is low, the fire-place should be broad, the windows very wide.

A choice bit of cloisonné; a Grueby vase in blue; a tall, old grandfather clock; odd pieces of pottery, showing artistic value for subdued color; tasteful ornaments in Japanese bronze or carved ivory or wood; valued relics or curios may all find a proper place in the living-room, which should express cheerfulness as well as rest.

ELEANOR ROBSON
Who has achieved such a remarkable success in England in "Merely Mary Ann."

GRAY HAIR MADE BROWN



Mrs. Potter's WALNUT JUICE Hair Stain

instantly restores prematurely gray or faded tresses or beard to a pretty brown, light or dark, as you please, and keeps it so by dipping your comb in the stain once a month. Indorsed by medical authorities, and guaranteed hygienic, vegetable and harmless. TRIAL PACKAGE will be mailed free on receipt of 25 cents to cover expense, to convince you. REGULAR SIZE, enough for a year, sent by mail prepaid, for $1.00; or may be had of any first-class druggist. Write for Mrs. Potter's booklet, "Talks to Ladies on the New Hygiene." It's free, but interesting.

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Suite 420, Groton Bldg. Cincinnati, O.

THIS BEAUTIFUL HAIR SWITCH **GIVEN**
On Easy Conditions

Send only a lock of your hair and we will mail a 2 1-4 oz. 22 inch fine human hair switch to match. It of extraordinary value, remit $1.50 in ten days or secure 3 orders and get your switch free. Extra shades a little more. Send sample for estimate. Enclose 5c. postage.
Mrs. Ayer's Hair Emporium
282 Quincy St., Chicago Ill.

A Word About Hair on the Face

By John H. Woodbury, D. I.

THERE are few afflictions more distressing to a sensitive woman than a growth of hair on her face. No matter what she does it seems to Come Back Stronger, more Defiant, and more Hideous, until she is Afraid to Remove it and Ashamed to be Seen with it. No matter how Refined and Effeminate her character, those Horrid Hairs give her face a Coarse, Masculine look.

For years we have studied to overcome this affliction—everything known to science has been tested in our laboratories. No expense or pains have been spared to find something that would kill the hair forever without injuring the skin. Emissaries have been sent to India, Mexico and other remote regions where the religion of some of the Natives requires that all hair be kept off the face and body.

We are also thoroughly familiar with every specific for the removal of hair offered for sale in any part of the world. We know exactly what will so remove the Hair that it will never return. We know how the Hair can be removed by touching it with a colorless liquid like water

If you know anyone whose life is made miserable by a growth of hair where hair should not grow, write to us for information. The more you tell us about the case, the more fully we can reply. This would help you greatly—and cost you not one cent. Write NOW, before you lay this down. JOHN H. WOODBURY, D. I., 22a West 23d St., New York, or 163a State St., Chicago.

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Extra short stem switches, absolutely perfect, made of finest quality and to match any ordinary shade, at the following special prices:

2 oz., 22 in.	$1.50
2 1-2 oz., 24 in.	$2.25
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Lightweight Wavy Switch	$2.50
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Send sample of your hair and describe article you want. We will send prepaid on approval. If you find it perfectly satisfactory and a bargain, remit the amount. If not, return to us.

Rare, peculiar and gray shades are a little more expensive; write for estimate. Get our large illustrated catalogue of the latest styles of hair goods.

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Splendid values, newest designs, uniting modern utility and attractiveness. Prices, $5 75 up. Save retailer's profit. :: :: Write for cuts.

THE WENDELL FURNITURE CO.

ROCHESTER - - NEW YORK

THE NEW TOURIST SUITS.

Pinned Paper Patterns of the above designs—Jackets, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra.
These Models are cut in Tissue Paper Patterns, 15 cents each.

No. 1252-1253. In a Scotch mixture, of which the prevailing tint is snuff brown, this costume appeals to the young woman of taste by its military features and its general aspect of utility. The coat has a dart-line extending into the shoulders and continuing down to form the back shaping, which has a pocket-slit at the front. The round velvet collar is strapped with a facing of the cloth, as are the cuffs, and a bit of passementerie is also applied to the collar. The full sleeves are surmounted by military epaulettes, with buttons.

No. 1252 cut in sizes 32, 34, 36, 38 and 40 inches, bust measure.

The Skirt (No. 1253) has wide, single box-plaits, stitched to the knee, with box-plaited sections between, extending up to the same point, and surmounted by a stitched band on which buttons are set to simulate a continuous row, overlapped by the longer plaits. For shopping, walking or morning visiting these models are invaluable and represent the very newest development. Tissue Paper Patterns, 15 cents each.

No. 1253 cut in sizes 22, 24, 26, 28 and 30 inches, waist measure.

No. 1254-1214. A rich purple broad-cloth costume, that has no trimming save stitching and several rows of black and white soutache on the collar of black cloth. Its loose box shape is admirable, and the slight slope to the figure under the arms relieves the straight effect. The lining is in nickel gray satin, and the buttons show a touch of the same color. The pocket slits in the fronts are curved, and the sleeve fullness at the top is augmented. A turn-back, straight cuff completes the sleeve. The coat is fastened with loops for the buttons. A plain nine-gored skirt (No. 1214), with several rows of stitching at the foot, forms the suitable accompaniment to such a garment, the whole completing a gown that can be speedily adjusted and serve for many occasions. Tissue Paper Patterns, 15 cents each.

No. 1254 cut in sizes 32, 36 and 40 inches, bust measure.

No. 1214 cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure.

The Dinner for Four.

By Elizabeth G. Storer.

The little dinner arranged for four persons affords the greatest amount of sociability with gastronomic and æsthetic pleasure that is possible, provided always that the participants are selected with a view to their congeniality. Flowers charmingly arranged to please the eye, and candelabra to shed a soft glow over the pretty costumes of the ladies, are a necessity, and the other features required to insure success are merely attractive viands and clever talk. A few suggestions concerning the dishes which may be served on such an occasion are all that is necessary to the resourceful housewife, whose menu is not an ambitous affair necessarily, but must be good in every detail. The serving of wine is optional, of course.

A TABLE ARRANGED FOR FOUR.

Tomato Bisque

One can of tomatoes is sufficient for one quart of milk, an onion stuck with cloves, and a bay leaf. After these ingredients have cooked for half an hour, strain, add one large tablespoonful of butter, which has been rubbed smooth with an equal amount of flour, a pinch of sugar, and salt and pepper to taste. Before serving, add one-half of a cupful of cream.

Smothered Chicken

Two good-sized broilers are singed, drawn and split down the back. Place a skewer across through the wings, with the liver under one and the gizzard under the other. When laid in the roasting-pan, cut one-fourth of a pound of butter in pieces on the chickens, sprinkle with salt and pepper, and pour three tablespoonfuls of boiling water over them. Cover with another pan, that will keep in the steam, and roast in the oven for an hour. Baste frequently, and when half done turn the chickens on the other side, until they are a rich gold color, not brown. The gravy is made by thickening that in the pan with flour and adding chopped parsley. As inviting as broiled chicken, but more delicately cooked and juicy.

Corn Pudding

Whip 2 eggs together lightly and add 1 pint of new milk, and salt and pepper to taste. To this add the corn cut from 12 ears, and bake in a pan or pudding-dish for three-quarters of an hour. Before placing the pudding in the oven, cut 2 ounces of butter into pieces and lay on the top to give a desirable brownness.

Potatoes St. Louis

Take 12 oblong evenly-shaped potatoes, and after washing them clean place them in the oven to bake. When done, slit each one lengthwise and scoop out the soft inside without breaking the skin. Mash this soft potato very smooth and then add 3 teaspoonfuls of cream, the same of butter and Parmesan cheese, one tablespoonful of chopped parsley, and salt and pepper with a pinch of cayenne. Put these ingredients into a saucepan with sufficient milk or cream to make the mixture soft, and stir over the fire until scalding hot. Beat up an egg and stir into this, after removal from the range, and fill the empty potato-shells. Cover the slit with the whipped white of an egg, sprinkle with cheese and return to the oven for browning. Serve on a platter covered with a doily.

Russian Salad

A pound of French beans, broken in small pieces, half a peck of green peas, placed in separate saucepans and cooked with a little salt in the water; a bottle of macédoine (an assortment of vegetables already cooked that can be procured at any grocer's). The peas and beans are put into a salad-bowl, the macédoine turned into a colander and boiling water poured over it to refresh it, then the vegetables added to the peas and beans. A small quantity of mayonnaise sauce is made, with plenty of pepper and salt, and mixed with the vegetables. The heart of a cabbage lettuce ornaments the top of the bowl of salad.

Prune Soufflé

Half a pound of prunes, 3 tablespoonfuls of granulated sugar, 4 eggs, a teaspoonful of vanilla, and a pinch of salt. Beat the yolks until creamy, add the sugar, vanilla, salt, and the prunes, which must have been previously stewed and chopped. Beat the whites to a stiff froth and lightly stir them to the other ingredients. Pour into a soufflé dish and bake for twenty or twenty-five minutes in a fairly hot oven. Serve with whipped cream that has been flavored with vanilla.

Ice Cream Rolls

Any sort of icecream will serve for this delicacy, but it must be frozen very hard and shaped in croquette moulds. When ready for serving, roll each one in pulverized macaroons, and pour over them a hot chocolate sauce, made by melting the quantity of chocolate requisite for the number of guests, to which sugar to taste has been added, and sufficient rich cream, being particular that it may not be thinned too much. The flavor of vanilla will improve this sauce.

After-dinner Coffee

The proportions for good drip coffee are 1 heaping tablespoonful of ground coffee for each cup, and 1 for the pot, but for café noir, one-half of the usual quantity of boiling water should be used, so that the coffee may be stronger. The water should be measured and freshly boiled. An earthenware or glass biggin is preferable to one of tin. If a greater strength is required pass the coffee over the grounds a second time, and keep the coffee-pot where it will be just short of boiling until served.

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For years it has been the standard of purity and excellence, with many imitators but no equal. It clears, freshens, beautifies and preserves the complexion. It makes a lovely complexion possible for all. The genuine has signature of Ben. Levy in red across label of box. *Accept no other.* Flesh, white, pink, cream. 50c. a box Druggists or by mail.

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Restores gray hair to its original color in ten days

Good for medium brown, dark brown or black hair that is not more than half gray. Makes the hair beautifully soft and glossy. It is neither sticky nor greasy and has no odor. Does not contain lead, sulphur or any injurious ingredients. Is guaranteed to be harmless. PRICE $1.00 at druggists or by express direct prepaid. Sample bottle and book "About the Hair" sent for 10 cents. MRS. GERVAISE GRAHAM, 1299 Michigan Avenue, Chicago.

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Is there anything more beautiful than the blush of sweet sixteen? To obtain that natural color to the cheeks, use

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it is an entirely new toilet preparation, *which is warranted harmless.* It produces that *Natural Blush* which can not be detected by the closest observer. Will not rub off unless soap and water is used. We have ladies who have used this preparation as a steady toilet article for the past five years We never betray confidence by using names of our patrons. **Sent by mail on receipt of 50 cts.**

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203 Pounds 150 Pounds
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Loss in weight	53 pounds
Loss in bust	7 inches
Loss in waist	7 inches
Loss in hips	13 inches

Miss Brunner says: "These pictures will give you a further idea how much you have done for me. Now, thanks to your wonderful treatment, I can do any amount of work without experiencing the least unpleasant results. I have never been so well and felt so happy in all my life."

Dr. Snyder guarantees his treatment to be perfectly harmless in every particular. No starving, NO EXERCISE, no detention from business, no wrinkles or discomfort. A booklet, telling all about it, free. Consultation free. Strictly confidential. Call or write today. **O. W. F. SNYDER, M.D.**
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"The Jolly Friars" Waltz.
"The Colored Major" March.

Tempo di Marcia.
not fast.

Piano.

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Trio.
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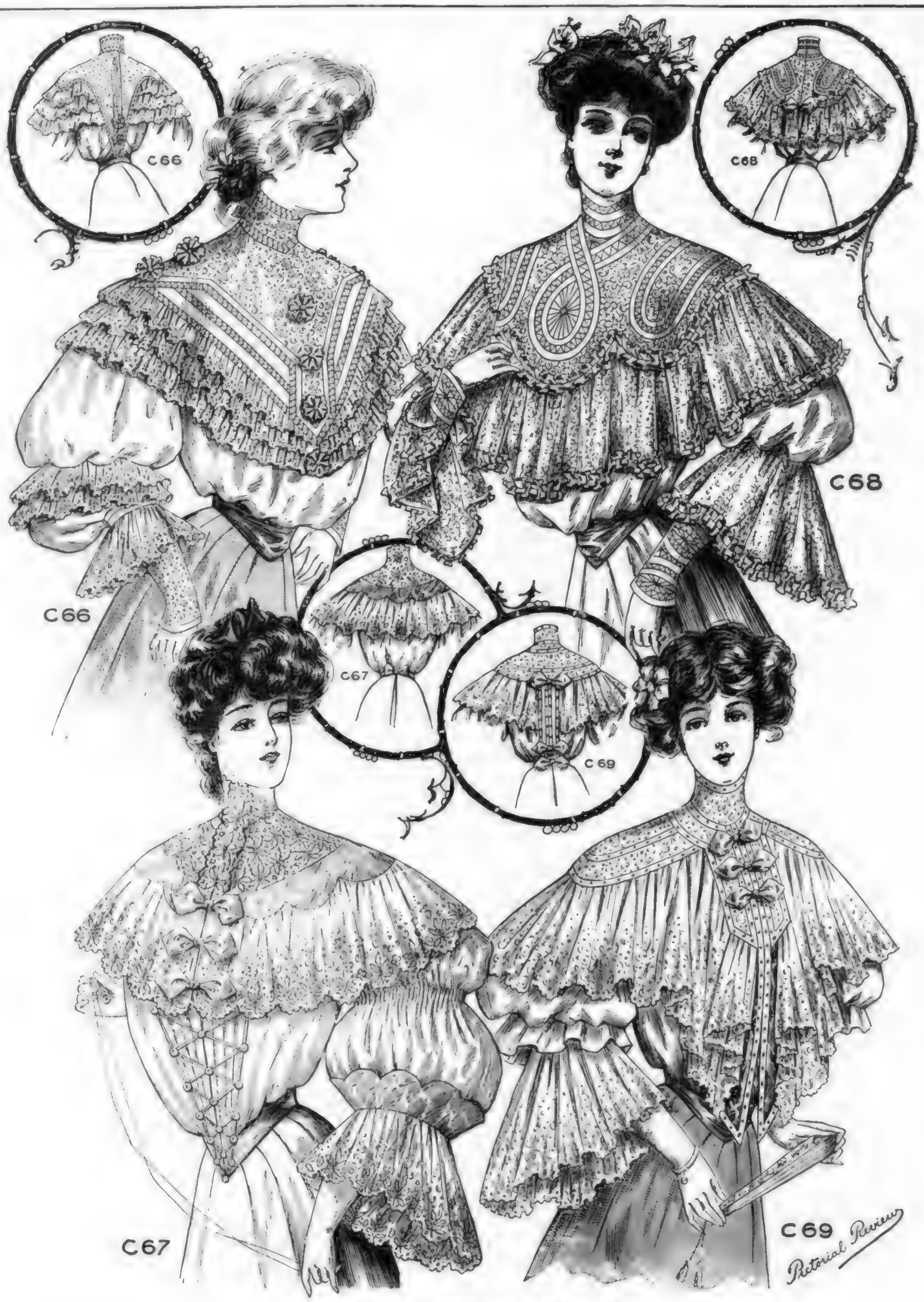


EXQUISITE THEATRE WAISTS.

Pinned Paper Patterns of the above Waists, $1.50 each. Cut to Measure, 50 cents extra. These Designs are not cut in Tissue Paper Patterns.

No. C66. Orange taffetas with accordion-plaited Alençon lace is used for the development of this dainty affair. The drop-yoke is made of all-over Alençon lace, surrounded with three overlapping rows of the plaited lace surmounted by flat bands of the silk put together with fagoting. On the shoulder and front of this yoke are set petite rosettes of the silk. The stock is made of the all-over lace and fagoting. In the back the yoke extends to the girdle, and the entire waist is slightly bloused over this girdle. The full sleeves are two drooping puffs, on which lace ruffles are set, the lower part being made of the all-over.

No. C67. This stylish design is developed in lavender chiffon, with an écru net-top lace and lavender Ottoman silk. The bodice opens in the front, and has a drop-yoke of all-over lace, upon which is placed a scalloped bertha of the Ottoman silk, finished with a gathered ruffle of the lace. Blousing all around, the front is laid in plaits and laced across with cord caught at the intersections with crystal buttons. The elbow sleeves are shirred half down their length, to form two puffs.

No. C68. Cream-colored chiffon with Honiton lace furnish the motif for this elegant separate bodice, which opens at the back. The drop-yoke of all-over lace is cut in scallops, with appliqué pipings of the silk fagoted into a decorative design. Box plaitings of Liberty satin ribbon edge the deep lace ruffle and also surmount this ruffle where it is joined onto the yoke. The stock is made of the fagoted pipings, and the waist blouses all around over a crush girdle. The full puff sleeve is gathered at the elbow, whence depends a lace ruffle with a box-plaiting on its edge.

No. C69. Sky-blue louisine is the material of this chic model, and the trimming is of Oriental lace and pipings of the silk studded with French knots. Lace insertion and the pipings form the yoke and stock, a full accordion-plaited ruffle of the lace being attached to the edges all around and forming a unique garniture, which is most becoming to girlish figures. The sleeves are creations of fluffiness, and are finished at the elbow with ruffles of silk and lace. A narrow vest of velvet. Tight millinery bows on the insertion yoke.

Home Dressmaking

Conducted by Mlle. Pratique

THE skirt of the moment is being made as heretofore, entirely without lining and quite separate from the "drop" or foundation skirt. For street wear the preference is for the walking length and this means, that the skirt must clear the ground all around, and in some instances, show the feet. This fashion is readily accepted by women of discriminating taste, owing to its convenience and cleanliness. For trim adjustment the drop skirt or petticoat must share the responsibility of the outer or top skirt and be fitted with equal precision. The cut of the underskirt must be irreproachable, and, like the skirts, they must be quite flat at the top, fitting closely well down over the hips. Plaited flounces

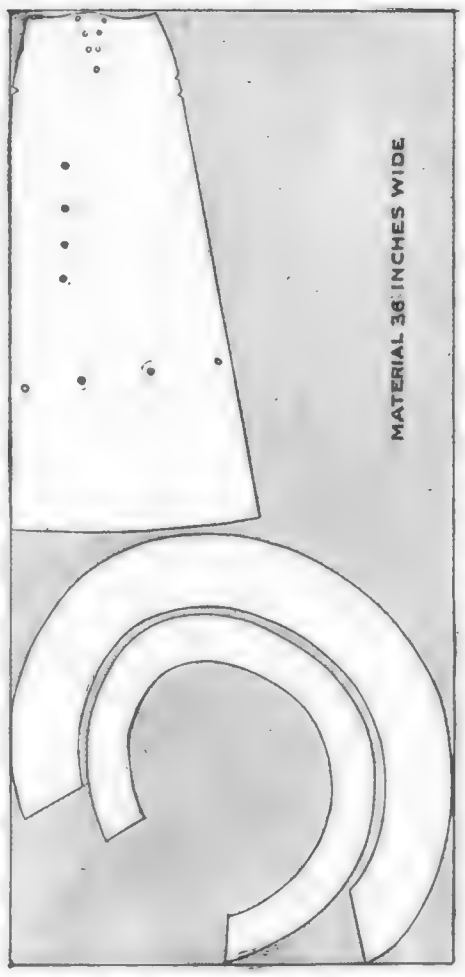
1278

No. 1278. Ladies' Drop Skirt or Foundation Petticoat known as the Isabelle Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 Cents.

of taffetas are utilized in some cases as trimming, while flounces of muslin and lace edged with ruches are used on more elaborate underskirts.

Some of the evening petticoats which are worn under the long, flowing, unlined skirts really require fitting more than the dress itself, and, being elaborately trimmed, are almost as costly.

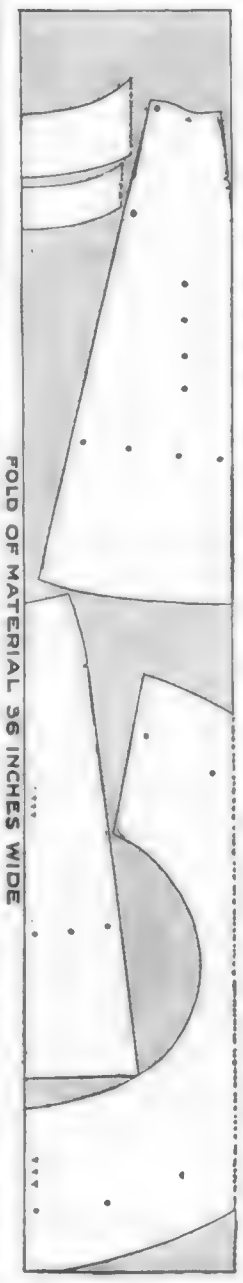
The petticoat may match the skirt proper or be in a complete contrast, and where a contrast exists it is in the dancing frock rather than in the walking or pedestrian skirt. Whether the skirt is destined for day or evening wear, it must have the proper cut and swing. For the construction of the drop skirt an infinite variety of materials are used, which embraces taffetas, in plain, plaids and checks, Liberty satin, louisine, surah, peau de soie, foulard, Lansdowne and China, India and Japanese silks. In the less expensive petticoats the mohairs, alpacas and brilliantines are



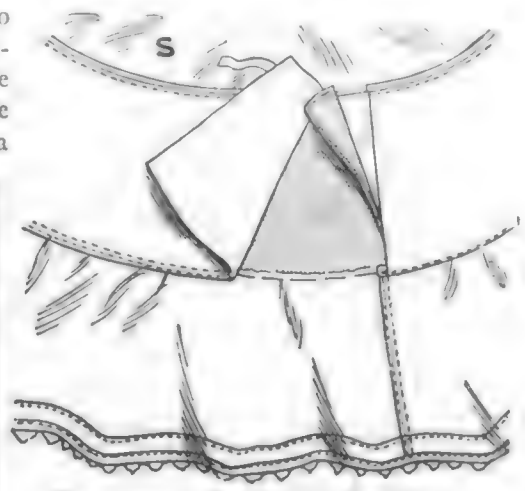
used, all of which are similar and closely related.

This lesson treats of the Ladies' Drop Skirt or Foundation Petticoat No. 1278, and known as the Isabelle Skirt; it is given in six parts, and consists of a Front-gore, Side-gore, Back-gore, Two Circular Flounces and a Trimming Ruffle. The skirt being a five-gored model may be cut economically from any width material. The fullness over the hips is taken up on each side in a single dart and the back is laid in an underfolded plait. The gores which are cut the full length reach to the floor, but may be cut away from beneath the flounce on the perforated line given in the pattern. The use of the trimming ruffle is optional. One deep flounce only may be used, the lower edge of which may be trimmed with any preferred mode of decoration, or the deep flounce may be cut off on the perforated line and the narrow flounce joined to its lower edge, forming a sectional flounce, the joining being concealed by a narrow ruching, either of the material or of ribbon. The model here shown is in round or walking length and may be suitably worn for street or home wear. The upper portion fits the figure closely and the addition of the flounces provides the requisite and fashionable flare at the foot. The fullness here falls in soft flute-like folds, giving the skirt the appearance of an inverted morning-glory. For this reason it is sometimes styled the Frou-Frou skirt.

To cut and finish, observe the following instructions:—If the material is of single width, fold it double and place it on the cutting board or table with the raw edges at the bottom and the folded edge at the top of the table, so that if there is any surplus material it will come out at the top or folded edge and being in one piece will answer for making the belt or facing the placket opening. Pin the selvages here and there and place a few pins through the centre to prevent the goods from slipping. Place the several parts of the pattern on the material, as shown in the diagram, taking care to have the cutting line on the straight thread of the material. Trace or mark all the outer edges and through the hip darts; remove the pattern and cut out. Baste the gores together on the right side, stitch about ¼ inch from the edge, then trim the seams closer and reverse or turn the seams, stitching again to form French or bag seams. (The gores may be simply stitched in one-half seams and then overcast or bound, if so preferred.) Take up the hip darts, finish the placket with a narrow hem or an underfacing. The fullness at the back may be laid in a plait and attached with the front and sides to a belt, or the top may be completed with a casing through which drawstrings or ribbon are inserted to regulate the fullness. Finish the trimming ruffle with a narrow hem and ease it on a trifle at the top. If the single deep flounce is used, the lower edge must have a narrow facing cut bias and the top of the flounce may be finished with a bias fold of the material, not wider than one-half inch. Ruching, insertion or ribbon may also serve as a finish. If the double or sectional flounce is desired join the upper edge of the narrow flounce to the lower edge of the deeper flounce, which must be cut only to the perforated line in the pattern. This skirt is especially designed for the use of the Lily Hair-cloth Flounce, which we are sure will improve the appearance, not only of the foundation skirt, but the dress skirt as well. If the Lily Flounce is used the large flounce of the pattern is cut off at the line of small perforations, then an extra section of this flounce is cut and the hair cloth flounce inserted between the two sections, as shown in illustration, or if the large flounce is desired full length, the hair cloth is arranged between the upper edge and the perforated line, which space it fits perfectly, according to the size of the waist. By adopting the Lily Flounce the street or evening dress skirt will have the much desired and fashionable flare about the feet, no matter how sheer the fabric or how delicate the drop skirt. No amount of wear will effect the perfect shape and finish of this hair cloth foundation.



This pattern may be used in lengthening or remodeling a skirt that has become frayed at the feet while the top is still in good condition. It is cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. To make the medium size it will require 7½ yards of 36 inch material or 12 yards of 21 inch material. If the Lily Hair-cloth Flounce is not used interline the flounces with French hair-cloth or canvas, which must be cut the exact shape and on the same grain of the goods as the flounce. If of canvas, use the light-weight tailor canvas in its natural color, which has been shrunken. In basting in the canvas hold the material next you and see that the goods is smooth without wrinkle or pucker, as all such workmanship would mar the fit and hang. Cut the facing either bias or the exact shape of the lower edge of the flounce and arrange with care, stitching and pressing it as you would an outside garment.



The adjustment of the Lily Hair-Cloth Flounce.

SPECIAL PATTERN COUPON

FOR NOVEMBER

LADIES' DROP SKIRT or Foundation Petticoat, known as the Isabelle Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure.

To be accompanied by 15 cents in stamps or coin.

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HANDSOME TAILORED COSTUME AND THE NEW CAPE.

Pinned Paper Patterns of the Above Designs—Wrap, $2.00; Jacket, $1.50; Skirts, $1.50; Entire Costume, $2.50. Cut to measure, each, 50 cents extra.
Tissue Paper Pattern of Jacket No. 1257 and Skirt No. 1207, each, 15 cents. No. C65 and 1164 Not Cut in Tissue Patterns.

No. C65. The cape for a separate outside wrap, as predicted by the PICTORIAL REVIEW, has been accepted by the fashionable women, and this one in lavender cloth, with a self-colored lining and collar of sweet-pea purple velvet, is extremely modish with its three-pointed capes. Three velvet buttons ornament either side of the front.

Worn with this cape is Skirt No. 1164, in French gray voile, the deep Spanish flounce held in place by four corded shirrings and finished at the bottom with a gathered ruche. Such a costume is suitable for the matinee, calling or receptions, where the outside wrap is to be laid aside.

No. 1257-1207. This long coat is a revival from last season, but it reappears with new features, mainly the augmented coat-sleeve and the long dart seam extending over the shoulders and giving an appearance of elegance to the back. In pastel blue cloth it is bewitching for afternoon functions or occasions requiring an elegance combined with plainness in dress. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

The skirt (No. 1207) has two stitched plaits, held in place by the shaped fronts and gores, a very pretty effect being obtained by this adjustment. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

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USEFUL INFORMATION

THE GOOD THINGS you provide for your larder should be properly taken care of after they are delivered. Salads and fresh greens should not be left to wilt in a hot kitchen. Meat should be put immediately in a cool place, and taken from the paper it is wrapped in. Butter and milk must be very carefully treated and always kept by themselves, as they very quickly become tainted with the taste of anything they are near. To pay attention to these little details is the secret of a good housewife.

* * *

IN ORDER TO MAKE violet sachet powder take of the best powdered orris-root, 1½ lbs.; ½ oz, of musk essence; 2 drachms oil of bergamot; 10 minims each of essential oil of almonds and attar of roses. Mix and place in silk bags.

* * *

FOR HELIOTROPE SACHET POWDER takes 8 ozs. of powdered orris-root; powdered benzoin, ½ oz.; powdered vanilla, 2 ozs.; musk, 3 grains; civet, 7 grains; 5 minims each of essential oil of almonds and attar of roses.

* * *

IF SEVERAL LARGE NEW marbles, such as boys use in their games, are dropped into the kettle where fruit is cooking they will prevent burning on the bottom, the marbles being kept in motion by the boiling. Try it when making apple butter or marmalade or catsup requiring constant stirring.

* * *

WHEN CANNING FRUIT, if two rubbers are placed between the lid and the jar instead of one, the contents will become more air-tight.

* * *

ALCOHOL RUBBED UPON the spots of wax that have dripped on the tablecloth from the candelabra will be found to remove them perfectly, so that they can be sent to the laundress without misgivings.

* * *

PENNIES SET IN SMALL pockets in the facing of a gown are excellent weights for the bottoms of the new plaited skirts.

* * *

IN PRESERVING THE FRESHNESS of cut flowers salt is invaluable. If one wishes to prevent roses or other flowers from opening too widely place some salt in the water with the stems. Violets may be worn several times if cotton batting, which has been dipped in salt water, is wrapped around the stems each time before the tinfoil is adjusted. Keep stems in a glass of water, which is slightly salted, when the bunch is not being worn.

* * *

RYE BREAD will clean wall-paper like new, if the inside of the loaf is used as a rubber. Gas-fires will discolor wall-paper, and this will be found an effectual means of renovation.

* * *

DRY BORAX will remove the discoloration from sulphur, if rubbed on a porcelain bathtub, where sulphur baths have been taken.

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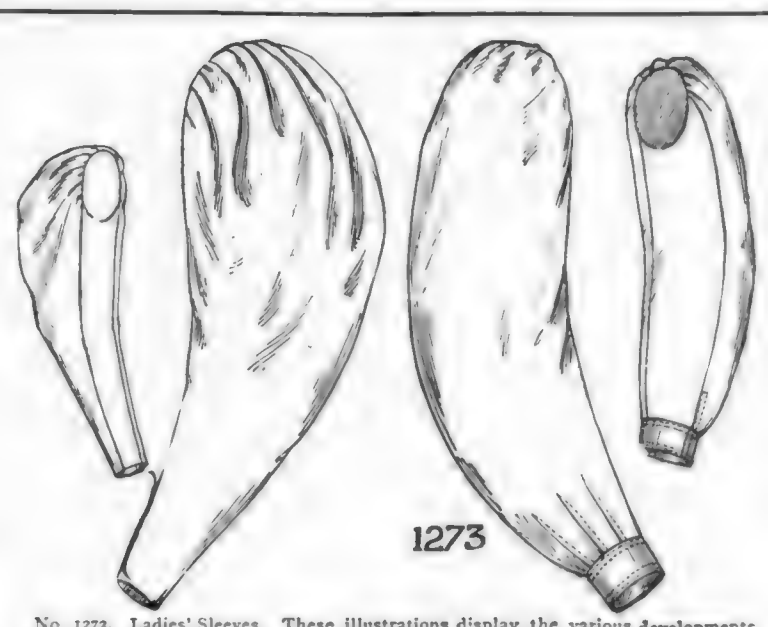
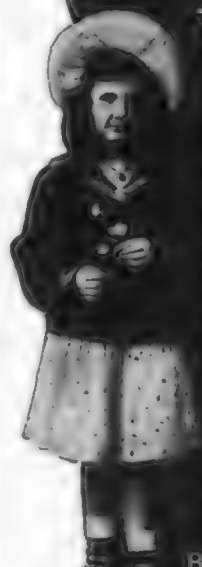
IRONING SHIRT BOSOMS.—A piece of old linen—not damask—is recommended for placing over shirt-bosoms, etc., before rubbing the iron upon the article, because it is not apt to leave any of its fibre. It may be coarse linen, worn thin and soft. Old damask, however, sheds lint quickly after it begins to show evidence of usage.



No. 1273. Ladies' Sleeves. These illustrations display the various developments of the newest sleeves. They represent the leg-o'-mutton, and the bishop sleeve which shows the new feature of having the fullness caught into darts at the wrist, giving the close effect in that portion which is deemed desirable this season. Cut in the size 36 inch bust measure. Price 10 cents.

BEAR BRAND YARNS



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THE NEWEST TAILORED SHIRT-WAISTS.

Pinned Paper Patterns of the above Waists, $1.50. Cut to measure, each, 50 cents extra. Tissue Paper Patterns, each, 15 cents.

No. 1248. Made in white basket-cloth, with stitched tucks and straps, this waist may be commended for its æsthetic as well as its utilitarian value. It is easily adjusted, and can be worn comfortably under any sort of an outside wrap. Two vertical stitched box-plaits are placed in the centre-back. A group of tucks sustains the fullness at the top of the bishop sleeve, which is finished at the hand with a deep-fitted cuff. The buttons on the points of the straps are so placed as to face each other. The high stock is trimmed to correspond. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

No. 1249. The shield-shaped front effect of this lansdowne waist in the new color *lie de vin* (which is really only a revival of dregs of wine), and the stitched front tucks, turnover collar and turn-back cuff are the features that afford variety to the general scheme of No. 1248. There are no tucks at the top of the sleeves, and the box plait in the back narrows considerably from shoulder to belt. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

No. 1250. The new arrow-stemmed pieces on the fronts and epaulettes of this bluet flannel waist will catch the eye of the woman of fashion immediately. The front fullness is confined in three stitched plaits on the shoulder, and the top of the sleeve is also stitched in plaits. The stock has a pointed turnover, and the cuff displays the arrow trimming shown at the shoulders. The back has six stitched plaits. Buttons and double simulated buttonholes make an ornamental trimming on the arrow-stem straps. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

No. 1251. This design presents several strikingly new features, the most prominent of which, when it is developed in beige poplin with snuff-brown velvet, is the cross-over piece forming a flat surplice collar, front and back. The ends of this applied trimming are adjusted underneath the plaits. A narrow vest of Persian panne is held in place with buttons, in clusters of threes, on the overlapping plaits, and the stock is made of the same. The fronts are laid in six stitched plaits on the shoulder and the fullness of the drooping sleeve in nineteen small tucks on the inside of the arm. A band of velvet in a point and buttons trim the sleeve at the close wrist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

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THE NORFOLK SILK COMPANY

Manufacturers Only 469-471 BROOME ST., NEW YORK

THE APPLE OF PARIS

WE do not begin to appreciate how necessary the pores of the skin are to the health of the body, and, I might add, to its beauty as well; wherefore it becomes essential that any application or extrinsic aid or cosmetic used to soften or ease a possible irritation should be of the very best and purest elements obtainable. There are rice powders and rice powders, as everyone knows, some of them offered to the public in glowing terms and absolutely worthless, made up of ingredients which only clog the pores of the skin and afford no possible relief to an irritated cuticle, and others so wholesome and delicate that, like the touch of an angel's wing, they heal and purify whatever they touch.

Quite recently an article has come to the writer's notice which would not harm the fairest woman's delicate complexion, but would soothe away all of the irritation caused by wind or sunburn, producing sweetness of temper, with sweetness of person, and being perfectly safe and healthful. Women find its use delightful.

* * *

The luxury of a perfumed bath appeals to all women of dainty instincts—that delicate, intangible fragrance which floats about a charmingly neat and freshly appareled woman, because it has become a part of her personality. And what is possible to one is possible to all. It is only necessary to use the proper article, which attains that end.

* * *

It is quite unnecessary that women should wear out their tempers and bend their backs trying to make the fashionable sun-plaiting and ruching for their gowns at home when they can have it done so beautifully for them at an establishment, and it will save life's little worries and wrinkles for them to know that there is such a place, for worries make women old before their time. A firm which has been in the dressmaker's supply business for 30 years ought surely to know how to make things easy for the pretty woman who does her sewing at home.

* * *

Those who would have a complexion like the famed Annie Laurie's, "the fairest that e'er the sun shone on," will find an excellent lotion for the skin, which will soften it to the smoothness of velvet, is made thus: Two-thirds of a pint of distilled water; 2 ozs. of pure glycerine; 1 oz. of simple tincture of benzoin; mix, shake well, and it is ready for use. Just wipe the face over with it when it wants cleansing and refreshing during the day.

* * *

As a rule, soap is no use to the complexion, although some skins occasionally need it, when be sure to use the purest and best make.

An old lady told me, when I was a little girl, that she never used soap to her face, with the exception of her nose, and to this she used soap occasionally, after which she dusted on a little rice powder. This prevented the nose getting red, and it also was a safeguard against blackheads.

* * *

Women are not sweet enough in themselves, but their liking for sweets has passed into a proverb—"Sweets to the sweet." There is an old English rule for making a variety of candy recently imported here, and even its name is so British that the dainty ought to be stamped with the lion and the unicorn; but it pleases American tastes, and hence has enjoyed a great popularity. One man has the monopoly in making it, I believe, and anyone desiring to taste his wares can procure a large sample package without difficulty.

* * *

The condition of the hair is of paramount importance, and anything that conduces to its life and beauty is worthy of consideration. Regular brushing and massaging, with a shampoo at frequent intervals, is what all of the hair specialists advise, but they are extremely particular, one and all, that the proper sort of brush should be used, and many of them claim that this "proper sort" is only one kind. There are five different sizes of this brush which is said to possess such remarkable power in revitalizing the growth and preventing the hair from falling out, and all of them possess the same splendid electric quality. A trial would convince the most skeptical of its virtue, for in many instances the natural color of the hair has been restored when it has begun to turn gray, and many cases of extreme neuralgia have been entirely relieved.

Our next number will be an

Enlarged Thanksgiving Edition

teeming with Appropriate Stories, Thanksgiving Dainties, New Ideas for the Home, New Fashions, and many Novel Suggestions for Our Readers.

Hall's Vegetable Sicilian Hair Renewer. A high-class preparation in every way. Always restores color to gray hair, all the dark, rich color it used to have. The hair grows rapidly, stops coming out, and dandruff disappears.

If your druggist cannot supply you, send $1.00 to R. P. HALL & Co., Nashua, N. H.

W. & B. SWEDISH HAIR POWDER

Makes it easy for any woman to keep her hair perfectly clean, soft and fluffy

WITHOUT WASHING

A Good Size Sample for 10c. For sale by druggists and department stores. 60 cents or $1.00 a box. If your dealer can't supply you, send us his name and we will mail you the powder direct.

Results guaranteed or money refunded.

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NEW YORK

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By My Scientific Treatment, Especially Prepared for Each Individual Case

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I assert and WILL PROVE TO YOU that my treatment will destroy the follicle and otherwise PERMANENTLY REMOVE THE HAIR FOREVER. No trace is left on the skin after using, and the treatment can be applied privately by yourself in your own chamber.

IF YOU ARE TROUBLED WRITE TO ME for further information and I will convince you of all I claim. I will give prompt personal and strictly confidential attention to your letter. Being a woman, I know of the delicacy of such a matter as this and act accordingly. Address

HELEN DOUGLAS

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PURE-CO CREAM, 50c and $1.00 a JAR

PURE-CO SOAP, a box of three cakes, 50c

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PARTY FROCKS FOR CHILDREN.

Pinned Paper Patterns of Designs No. C81 and No. C83-84, $1.50; Design No. 80, $1.25. Cut to measure, each, 50 cents extra.
These Models are not cut in Tissue Paper Patterns.

No.C81. In castor æolienne with trimmings of broderie Anglaise and turquoise blue velvet this little frock would be especially suitable for dancing school or any little affair for children. The waist has deep, overlapping bretelles of the embroidery, edged with a ruffle of the same set on with a piping and French knots, and meeting at the belt in the back. Simulated Breton vest on the bloused waist shows the same trimming. The short puff sleeves have a tucked double ruffle of the embroidery at the elbow.

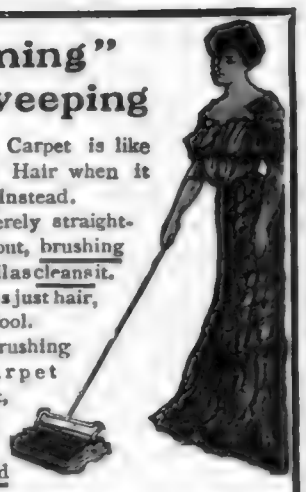
The circular skirt is in length just below the knee, and has a wide band of the broderie Anglaise outlined on both edges with ruffles of embroidery set on with pipings and French knots. An extremely pretty and girlish design.

No. C80. This frock of azure silk mull, with an embroidered dot, would be appropriate for a petite flower-girl at a wedding or for any dressy occasion. The bloused waist is V-shaped back and front, and trimmed with two gathered ruffles extending over the shoulders. The short, puffed sleeves are also finished with a ruffle. The skirt is very full and has a gathered ruffle with heading around the bottom. A sash of two-toned messaline in blue is worn with the pretty frock.

No. C83-84. The unique waist-trimming of this gown, of pale pink voile over self-colored taffetas, is remarkably attractive. Bands of broderie Anglaise insertion, bordered with bouillonnés of pink chiffon, are crossed in the front over the full tucked waist and extend down the length of the elbow sleeve. A ruffle of the embroidery overhangs the elbow, and the low-necked waist is finished with a crush belt of pink velvet. The waist trimming outlines a yoke in the back.

The Skirt (No. C84) is full and is in two parts, a deep Spanish flounce being joined to the main portion at the knee with a band of the bouillonné embroidery, and a similar band appearing as a trimming around this flounce.

"Brooming" is not Sweeping



Brooming a Carpet is like Combing your Hair when it needs Brushing instead.

Combing merely straightens the hair, but, brushing brightens as well as cleans it.

Now Carpet is just hair, Sheep's-hair, Wool.

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A broom goes over the carpet—pressing much of the dust down into its pile. But Bissell revolving Brushes go through the pile and drive the dust up into the closed dust-pan—instead of into your Lungs and over the furniture.

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IN MOTHERLAND

THE CHILDREN'S HOUR.

Just before the Sandman comes there is a time of day, which, if all mothers would but take account of it, may be made to prove the happiest hour of all the twenty-four. The day's work and play are done, and the children, like the birds, are preparing for sleep, wherefore the mother whose cares throughout the busy day have been numerous and exacting should make an especial effort to be with them at this interesting period. It is the time for questions, because the great mysteries of night and sleep are imminent and the child's mind is impressed by them, as well as by a sense of nearness, one might almost say intimacy, with the Creator.

The mother who values the sweet sympathy of her child should listen to all of the artless prattle engendered during the process of undressing, and be ready to give answer to even the silliest queries. She will find infinite diversion in this prattle, whether it concerns the unfair conduct of her little one's playmates or the scolding given to her by a cross old cook, who does not care to be bothered with youngsters.

Then, too, if she reads aloud to the children, before they are in bed, some mild, little unexciting stories, like "Uncle Remus's Tales" or "Kipling's "Jungle Books," or some favorite serial continued from number to number in the children's magazine, she will be herself quieted and interested in spirit and filled with peace and love.

This hour of intimacy need not, necessarily, hold its session in the nursery, but may be shared by the other parent in the library, on the verandah or wherever inclination may suggest, but it should always be an understood and expected part of the day's routine that invariably before sleep claims the tired little bodies there shall eventuate this meeting—with the mother, at least—involving all of its happy, loving consequences, closing finally with the prayer at her knee and the good-night kiss.

In cases of croup, the very suddenness of which is so alarming, as evinced by the hoarse barking cough, it is well to keep an emetic at hand as nothing else is so effectual in dislodging the mucus from the throat. When the breathing is difficult, give from half a teaspoonful to a teaspoonful of syrup of ipecac, which acts quickly and is perfectly safe, repeating the dose in twenty minutes if not relieved. It would be advisable to get the exact quantity requisite for a dose from a physician, as this would depend, of course, upon the age of the child. When vomiting is not necessary, doses of from two to five drops may be given hourly or half-hourly, according to the severity of the cough.

The manner in which a baby should lie when sleeping troubles some mothers, but a healthy baby may lie in any position just so the posture is changed frequently. Before it is able to turn itself, it should be placed upon either side alternately. If any disease or deformity is discovered, of course special positions, as shown by the child's cries, may be necessary. The height of the pillow should only be such as to prevent the bending of the neck. In sleeping, you will observe that all animals roll forward enough to let the abdomen be supported by the surface upon which they are lying, and this rule might answer for children equally as well.

The old-fashioned supper of a bowl of bread and milk cannot be improved upon for the child who goes to bed at six o'clock. The wise nurse, who knows her duties thoroughly, will turn a deaf ear to the plea for a slice of cold ham or a bit of cake, knowing that sound sleep waits upon digestion in a child, and that the bread-and-milk diet is what will best secure it for her charge.

I have learned quite recently of an important new fabric which will prove a great boon to mothers. This is a waterproof material and is invaluable for making bibs for the baby. Always a healthy child has a surplus of good, honest saliva, which finds its way to the garments over the chest, and consequently a protection of the sort mentioned proves all that could be desired. In cases of sickness, also, such a protective material is frequently necessary, and it is being extensively used in the hospitals. Since it is such an exceptionally good thing, I should advise the mothers to procure it.

Do not encourage the sucking of the thumb. There is nothing to be said in favor of such a habit, but much against it, for I have known children's fingers permanently dwarfed in this way.

In nail-biting, so common among nervously inclined children, admonition will not avail, but, owing to the nature of the habit, the cure should consist first in fortifying the nervous system, making it normal and quiet, so that the local measures adopted would have a better chance.

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Be sure that our Trade-Mark is on EVERY CARD OF FASTENERS

Better than Button or Hook-and-Eye. It holds tight, is neatly hidden from view, and is easy to manipulate. We are the originators of this fastener; look out for imitations and buy the genuine, "Hear it Snap" (trade-mark on every card of fasteners), which are strong and perfect. Be sure you follow directions how to sew them on, printed on every card.

If your dealer hasn't them, send his name and a 2-cent stamp for samples, or 6 cents for a trial set.

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"MIRANDA SILK" Newest and best-wearing silk for shirt-waist suits, fancy gowns and waists. Combines best features of every desirable weave, but superior to all. Better than any $1.50 silk on the market. Black and all colors, $1.00 per yard. samples of "Miranda" free. State colors desired.

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You're eternally vigilant about what goes into the baby's mouth, but how about the millions of little mouths in the baby's skin? Are you clogging up these pores with chalk—under the name of "talcum powder?" The delicate baby skin must be treated as carefully as the stomach. "Bathasweet Rice Powder," the dainty toilet preparation, is the only baby powder that is purely vegetable—perfectly safe and healthful. Unequaled for all toilet powder uses.

If your dealer hasn't it, we will send you a box on receipt of the price, 25 cents.

BATCHELLER IMPORTING CO., 243 B'dway, N.Y. City

LATEST STYLE, FINEST QUALITY. Only 98 cents

for this beautiful waist, which retails regularly for $2 to $3. This waist is made of beautiful heavy corded mercerized fancy wave, front and back pleated, full sleeves, two tabs on collar, large pearl buttons. Your choice of white, light green or blue, with a variety of colored or white designs; sizes 32 to 42. We know you will be pleased with this bargain, which is offered as an introduction to our extensive line of ladies' clothing. **Your money back if not satisfied.** Send 20c postage extra for each waist ordered. Our catalogue **free,** showing the latest designs in ladies' clothing at remarkably low prices. **A. JABE & CO.**

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A cradle, chair, swing, hammock, walker and jumper all in one compact and portable article.

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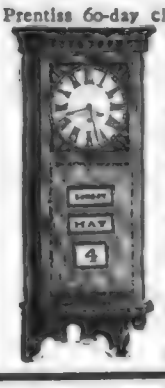
60-DAY CLOCKS



Prentiss 60-day clocks run two months on a single winding and keep perfect time. The Calendar automatically shows large dates one at a time and makes all the necessary changes even to leap year without attention. Used by the best Banks, Railroads and Business Houses throughout the country.

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Misses', Girls' and Children's Costumes for Indoors and Out.

No. 1266. Misses' Waist. Cut in sizes for 14 and 16 years. Price, 15 cents.

No. 1267. Misses' Skirt. Cut in sizes for 14 and 16 years. Price, 10 cents.

No. 1268. Girl's Suit, comprising skirt and coat. The latter is double-breasted and has three kilt-plaits set into both front and back, stitched flat above the belt and ending beneath a square pointed strap. The same adjustment appears on the front of the skirt, and the foot of the skirt has several rows of horizontal stitching. The neck is finished with a velvet collar and revers, and the full sleeve is caught into a straight turned-back cuff. Suitable for an every-day school suit, and may be developed in Sicilienne or lady's cloth or serge in any of the fashionable colors for children. Cut in sizes 8, 10, 12 and 14 years. Price, 15 Cents.

No. 1266. Misses' Waist. This waist closes with buttons at the centre-back and simulates a front opening over a shield of vertical tucks, with velvet buttons and cord buttonholes. Made in réséda voile, with velvet of a darker shade. The blouse pocket on the left front is a feature of many of the winter styles for girls. The full sleeve is laid in plaits at the shoulder and has a ruffle and band at the wrist. Cut in sizes for 14 and 16 years.

Price, 15 Cents.

No. 1267. The new skirt which is worn with this blouse has a stitched plait down the front, and kilts set in as high as the knee on every alternate seam, these last being surmounted with a double row of three buttons. Cut in sizes 14 and 16 years. Price, 10 Cents.

No. 1272. Childs' Coat. Cut in sizes 2, 4, 6 and 8 years. Price, 10 cents.

No. 1258. Girls' Dress. Cut in sizes 6, 8, 10 and 12 years. Price, 15 cents.

All of the Splendid Pictorial Review Patterns cut in Tissue Paper reduced to 10 and 15c.

No. 1258. Girl's Dress of checked navy blue and brown mohair, trimmed in bands of brown lady's-cloth overlaid with blue soutache. A tucked yoke is made of the cloth to match the trimming. The sleeves are full, the bertha a gathered ruffle surmounted and trimmed with bands of the cloth which cross surplice-wise in front and have six buttons set on at the opening. The full skirt is trimmed with a gathered ruffle, having a band of the cloth above it. The same pattern may be made plain, without the ruffles, for an everyday house or school frock. Cut in sizes 6, 8, 10 and 12 years. Price, 15 cents.

No. 1263. Girls' Dress. Cut in sizes 8, 10, 12 and 14 years. Price, 15 cents

No. 1263. Girls' Dress. A charmingly dainty little frock, which would be pretty in any of the soft woolen materials — cashmere or etamine, or serge or cheviot. In mohair, if made as plainly as the pattern permits, it would serve for school, but in brown Henrietta cloth with sapphire blue velvet, it would be suitable for more dressy occasions. Cut in sizes 8, 10, 12 and 14 years. Price, 15 cents.

No. 1268. Girls' Suit. Cut in sizes 8, 10, 12 and 14 years. Price, 15 cents.

No. 1235. Childs' Long Coat. Cut in sizes 4, 6, 8 and 10 years. Price, 15 cents.

No. 1235. Child's Long Coat. The military features of this pretty garment will commend it. Made in brown or dark blue broadcloth with a very little gold in buttons and soutache on the collar and tabs, it is an extremely smart style. Cut in sizes 4, 6, 8 and 10 years. Requires 3¼ yards of 48-inch material.

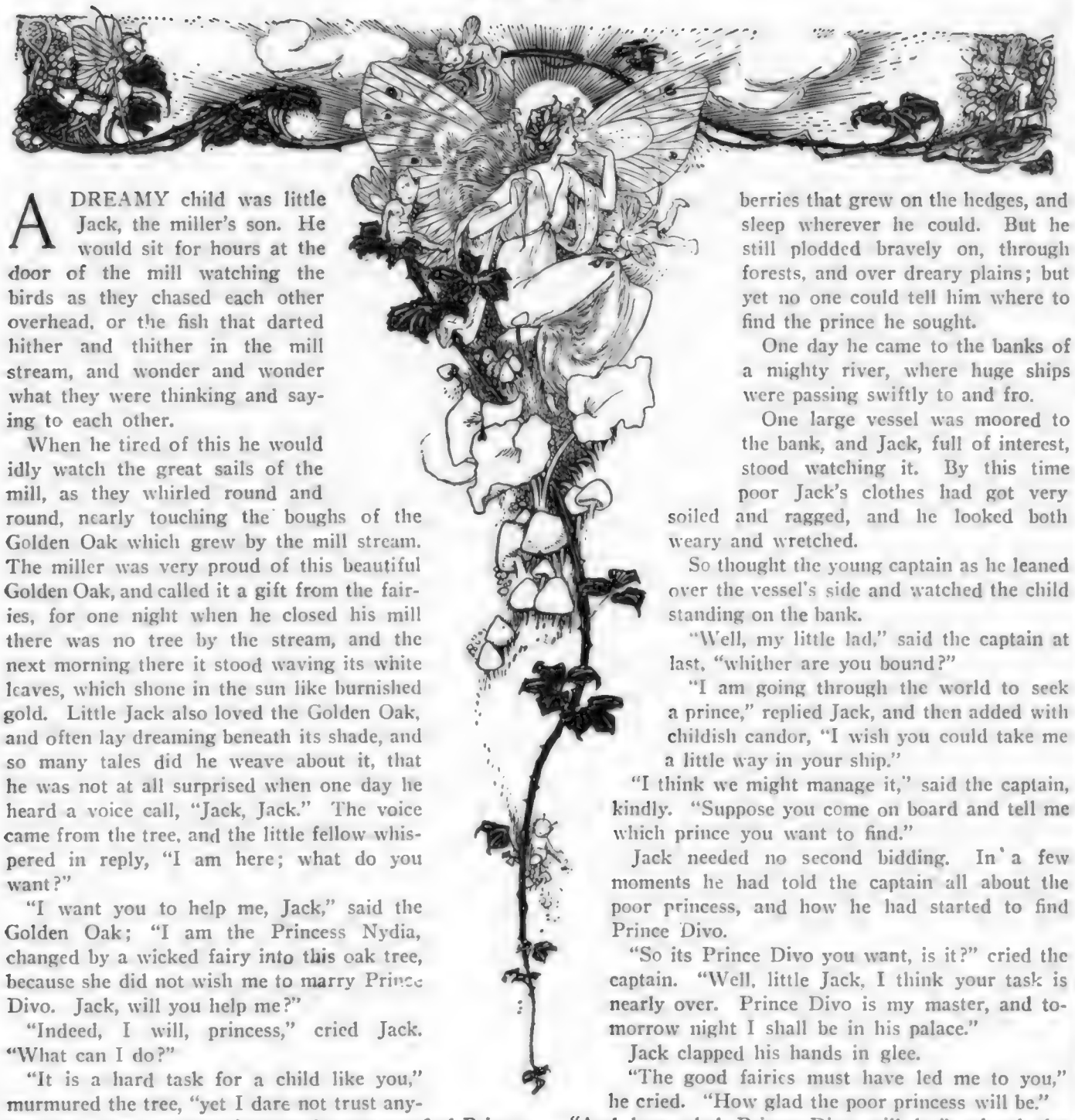
Price, 15 cents.

No. 1272. Child's Coat. This little coat may be made of eiderdown, frieze or any of the heavier woolen materials. The shape is very simple, being double-breasted and fastened with frogs on the breast. Cut in sizes 2, 4, 6 and 8 years. Price, 10 cents.

CHILDREN'S STORY.

THE QUEST FOR PRINCE DIVO.

By I. A. C.



A DREAMY child was little Jack, the miller's son. He would sit for hours at the door of the mill watching the birds as they chased each other overhead, or the fish that darted hither and thither in the mill stream, and wonder and wonder what they were thinking and saying to each other.

When he tired of this he would idly watch the great sails of the mill, as they whirled round and round, nearly touching the boughs of the Golden Oak which grew by the mill stream. The miller was very proud of this beautiful Golden Oak, and called it a gift from the fairies, for one night when he closed his mill there was no tree by the stream, and the next morning there it stood waving its white leaves, which shone in the sun like burnished gold. Little Jack also loved the Golden Oak, and often lay dreaming beneath its shade, and so many tales did he weave about it, that he was not at all surprised when one day he heard a voice call, "Jack, Jack." The voice came from the tree, and the little fellow whispered in reply, "I am here; what do you want?"

"I want you to help me, Jack," said the Golden Oak; "I am the Princess Nydia, changed by a wicked fairy into this oak tree, because she did not wish me to marry Prince Divo. Jack, will you help me?"

"Indeed, I will, princess," cried Jack. "What can I do?"

"It is a hard task for a child like you," murmured the tree, "yet I dare not trust anyone else. I want you to journey far away to find Prince Divo and bring him here, and he will set me free."

"I will go, princess," said Jack. "But where shall I find Prince Divo?"

"Alas, Jack, I can not tell you," replied the Oak. "I know not how far off the wicked fairy has taken me. Prince Divo is great and good, and mourns my loss. If you journey on you will surely find him."

"I will start this very night," said Jack, firmly. So when the moon was shining brightly, and the good miller and his wife were sleeping soundly, their little son crept softly down the stairs and let himself out into the night. He carried a little bundle of food and a warm cloak.

Closing the mill door quietly he stole to the side of the Golden Oak.

"I am going to find the prince," he cried. "I will bring him back, princess, or die on my journey."

"Go, good, kind little Jack, may the good fairies guard thee," whispered the tree.

So little Jack started on his mission. He wandered for many days and nights, through many towns and villages, but no news could he get of Prince Divo. Sometimes he was kindly treated by the people he met, who gave him food and let him sleep in their houses, but at other times he was laughed and jeered at and told he was a lazy little vagabond.

Then Jack had to make his supper from the fruit and berries that grew on the hedges, and sleep wherever he could. But he still plodded bravely on, through forests, and over dreary plains; but yet no one could tell him where to find the prince he sought.

One day he came to the banks of a mighty river, where huge ships were passing swiftly to and fro.

One large vessel was moored to the bank, and Jack, full of interest, stood watching it. By this time poor Jack's clothes had got very soiled and ragged, and he looked both weary and wretched.

So thought the young captain as he leaned over the vessel's side and watched the child standing on the bank.

"Well, my little lad," said the captain at last, "whither are you bound?"

"I am going through the world to seek a prince," replied Jack, and then added with childish candor, "I wish you could take me a little way in your ship."

"I think we might manage it," said the captain, kindly. "Suppose you come on board and tell me which prince you want to find."

Jack needed no second bidding. In a few moments he had told the captain all about the poor princess, and how he had started to find Prince Divo.

"So its Prince Divo you want, is it?" cried the captain. "Well, little Jack, I think your task is nearly over. Prince Divo is my master, and tomorrow night I shall be in his palace."

Jack clapped his hands in glee.

"The good fairies must have led me to you," he cried. "How glad the poor princess will be."

"And how glad Prince Divo will be," echoed the captain. "He has been half mad since the loss of the Princess Nydia."

So it came to pass that the next night little Jack sat at Prince Divo's footstool and told him all about the lost princess. Prince Divo was almost too happy to speak, and he made hasty preparations to leave his kingdom in search of her.

In two days Jack was once more on board the beautiful ship, floating down the river, but this time Prince Divo was with him, and Jack felt his mission was nearly over.

Very soon the voyage ended, and mounting the horses which the prince brought with him, both he and Jack quickly reached the mill.

Meanwhile the prince had hastened to the Golden Oak, full of anxiety to rescue the princess.

"I am here, my Nydia," he whispered, tenderly.

"Welcome, my prince," replied the tree. "Now I shall obtain my deliverance."

"What can I do?" asked the prince.

"To-night, when the moon is full, bring an axe and fell this tree; then, my Divo, I shall be free!"

That night all four went to the Golden Oak and waited until the moon rose. Then the Prince raised his axe and severed the trunk of the tree, and lo, as it toppled over into the stream, there stood in its place a most beautiful maiden—the Princess Nydia!

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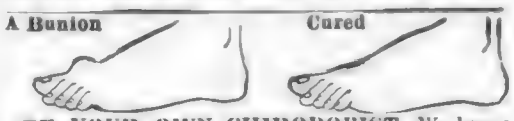

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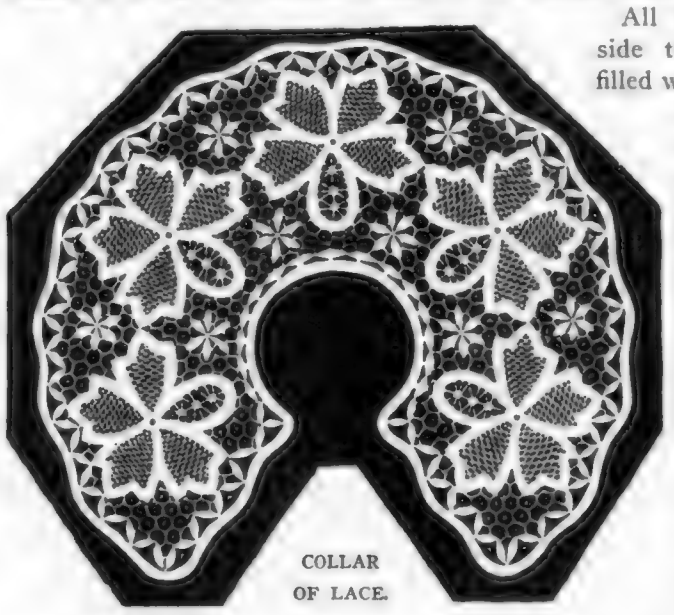
The Work-Table.

Lace Cap and Collar.

BY ETHELYN J. MORRIS.

The illustrations show the lace so plainly that any one who does lace work can follow the stitches indicated, almost without explanation.

The cap requires 6 yards of plain braid, 2 yards of Honiton braid, 4 rings and 1 ball of thread. The collar, which is of the same pattern as the cap, requires 5 yards of plain braid, 3 yards of Honiton braid, 5 rings, and less than one ball of thread. The braid for these should be dainty and yet stout to stand wear, and the thread should be a little heavier than that used for the usual fine laces. Thread No. 200 would be suitable. The rings may be purchased or they can easily be made by hand by winding the thread around a small pencil and buttonholing very closely.



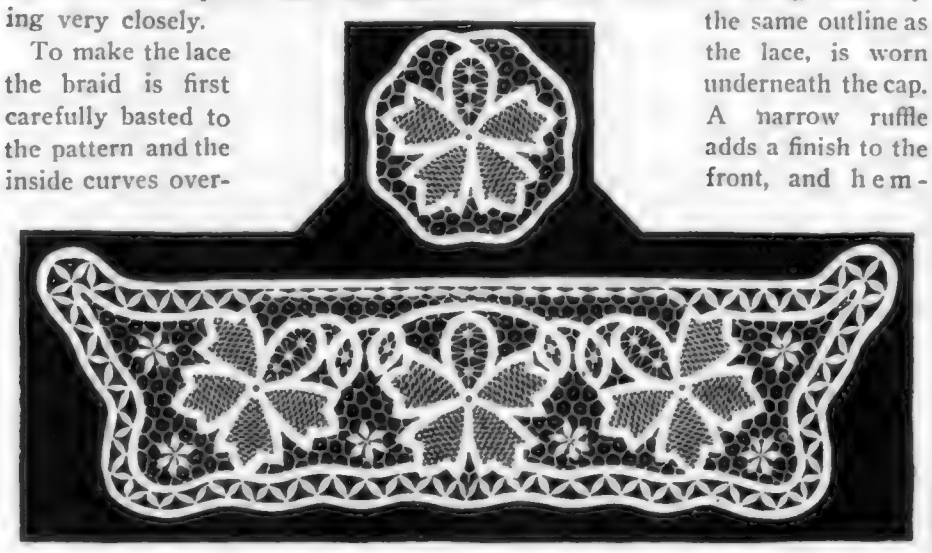
COLLAR OF LACE.

To make the lace the braid is first carefully basted to the pattern and the inside curves over-cast and drawn down to fit the design, then the stitches are put in. There are only three filling-in stitches used, and they are very simple. The beauty of lace does not depend entirely upon a great variety of stitches. Often a few stitches well-arranged produce a prettier effect than would be obtained by using a variety.

The flower petals contain the Brussels net, the simple button-hole stitch, which when made with regularity, is one of the prettiest close stitches that is used. The lobes of the flowers and the ovals in the cap are filled with English wheels, the simplest form of the woven stitch. Threads are carried across the space to be filled, crossing in the centre, and the wheel is woven as the last thread is carried over. The little medallions that appear in the background are formed of three pieces of Honiton braid, crossed and joined in the middle, and these are basted in place on the pattern before the stitches are put in.

All the background outside the flower figures is filled with the Flemish point, a little twisted stitch admirably adapted to such use. To make this, a loose button-hole stitch is made, the thread twisted a part of the way back, another loop formed, and the thread twisted a part of the way back, and thus continued until the entire space is filled with threads, one-half of which are twisted and the other half not. Then the thread is carried back, twisting all the untwisted threads and ending exactly where it began. The object is to have the entire space filled with irregular spaces of about the same size.

After the lace is completed the cap is put together by gathering the back of the brim to the circular crown. A little silk lining, made by the same outline as the lace, is worn underneath the cap. A narrow ruffle adds a finish to the front, and hemstitched strings of the silk are tied in a bow under the chin.



CAP OF LACE.

The collar is complete when taken from the pattern, and may be worn over any dress or coat, but it shows to best advantage over a plain coat collar of the same shape as the lace.

The beauty of any hand-made lace depends more upon the neatness, evenness, and regularity of the stitches than upon the material used. Very beautiful effects can be obtained with plain material, but of course it often saves a great amount of work to choose fancy braids for certain classes of lace.

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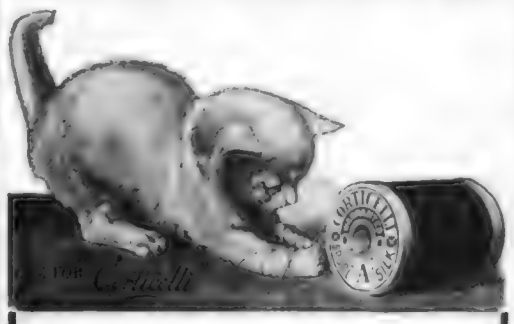

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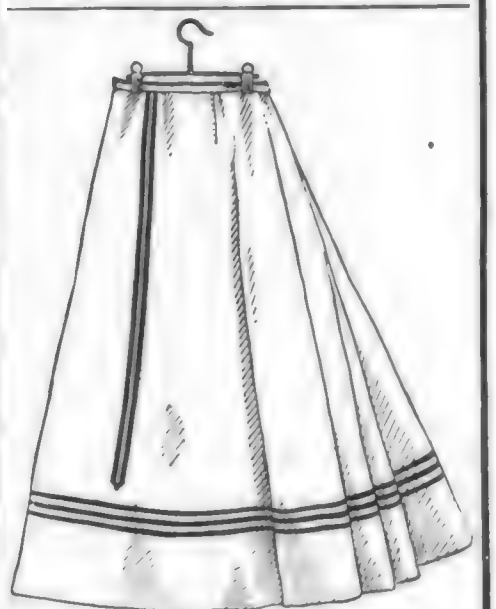

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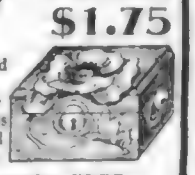

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A Practical Millinery Lesson

By an Expert Milliner

THE art of making and designing smart little nats out of simple and inexpensive materials is of unlimited value to an amateur. The illustration shows the tobacco brown and terra cotta combination in chenille braid.

This toque requires 8½ yards of terra cotta braid, 12½ yards of brown braid—the braids are one (1) inch wide; ten (10) velvet-covered buttons measuring one and a half (1½) inches across; two (2) fancy quills for the trimming; one (1) piece of frame-wire, a spool of tie-wire and a yard of crinoline. Frame-making is most important to those wishing to become proficient. The measurements must be correct.

Always start with the head-wire. Cut a piece of frame-wire 22 inches in length; lap this until it measures 18 inches and tie with tie-wire.

Cut wire No. 1 24¼ inches long, measure off 3½ inches for the front coronet, bend and measure 4¾ inches for the front brim, bend up and measure 2¼ inches for the height of the crown, 6½ inches across the crown, 2¼ inches down the crown, 1½ inches for the back brim, which will leave 3½ inches for the back brim. Adjust this to the head-wire and be sure it divides the crown-wire evenly.

Wire No. 2 should be cut 23¾ inches long. Measure off 4 inches for the left front coronet, 3 inches for the brim; then bend up 2¼ inches

FRONT VIEW.

for the height of the crown, 6½ inches across the crown, 2¼ inches down, 1½ inches for the right back-brim, leaving 4¼ inches for the coronet.

Wire No. 3 is to be cut 25 inches. Measure off 4¼ inches for the left side coronet, 2¾ inches for the brim, 2¼ inches for the height of the crown, the usual 6½ inches across, 2¼ inches down, 2¾ inches for the right side-brim and 4¼ inches for the coronet.

Wire No. 4 is the same as wire No. 2.

All the wires cross in the centre and fasten with tie-wire. Next cut a piece of wire 22 inches, put this inside of the crown, using it for a brace at the upper edge of the crown, and fasten to the crown. Wire with tie-wire. Cut another wire 42 inches for the edge-wire, lap it until it measures 38 inches. Adjust the edge wire to the

SIDE VIEW OF THE TOQUE.

brim-wires, using the pincers—give one twist and pinch firmly. Wire A is an extra wire used to brace the corners. It is 9 inches long and runs from the head-wire to the edge-wire.

One-half (½) inch has been allowed on all of these wires to use in adjusting the edge-wire.

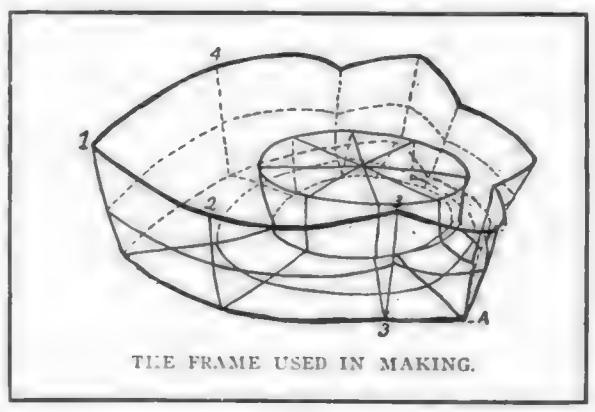
Cut another wire 41 inches long; lap it until it measures 37 inches, use this for a brace-wire at the lower edge of the coronet; between this wire and the edge-wire, another wire must be fastened, to brace the side of the coronet.

Another brace-wire must be placed around the brim between the lower coronet wire and the head-wire. Cut this one 31 inches long and lap until it measures 27 inches.

All of these brace-wires must be fastened to the cross-wires with the tie-wire. In curving the wires refer constantly to the drawing.

The finished frame must now be covered with the crinoline, covering the under brim and coronet all in one piece; after which the crown is covered. The upper and lower edges of the coronet are bound with the terra cotta braid.

The top of this hat is a plateau, measuring 14½ inches from back to front and 11 inches across. Use the brown braid. In making the plateau, first turn under one inch of the braid and sew securely to prevent fraying, then plait the braid under in an oblong shape, sewing round and round each row with a slight lap. When the plateau is of proper size, cut the braid off on the bias and sew the braid under to the preceding row, finishing at the left front under the rosette.



THE FRAME USED IN MAKING.

Sew this plateau on to overlap the edge of the binding braid—after which four (4) rows of the braid are sewed around the front of the coronet, using two strips of each color, and sewing them on alternately.

These strips measure 12 inches, the ends being effectively concealed with the medallions, which trim the sides and back of the coronet. The medallions are made on a round cape net foundation, measuring 3½ inches in diameter. Around the cape net, ½ inch from the edge, a half-yard of the brown braid is plaited. Fifteen (15) inches of the terra cotta braid is plaited overlapping the first row almost a half-inch. The velvet covered buttons are then placed in the centre. Ten (10) of these rosettes are used around the coronet, three (3) are placed at either side and three (3) at the back—the other one is placed on the top at the left side, just back of the two (2) fancy feathers, which are arranged at the left side.

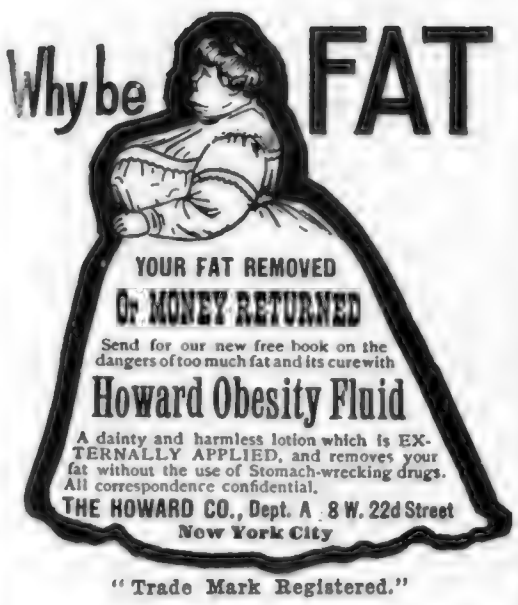
The under brim must now be covered. Sew first a row of the brown braid, overlapping the binding edge. The next row is of terra cotta, and so on until the under brim is completely covered. The hat is now ready for the lining. Use brown or black silk for this purpose.

Cut a piece of silk 5 inches square for the top

BACK VIEW.

and sew it in the crown, using long stitches. Another piece of silk must be cut ⅝ of a yard in length and 4 inches wide. Hem one side and run ribbon in it, then sew the other side to the head-wire. Join in the back. Draw with the ribbon and tie.

The chief beauty of this stylish little toque is in the sewing and arrangement of the chenille braid, and it may be as effectively reproduced in the different shades of blue, green, or red, as in the colors given. These braids are procurable in a great variety of shades, and charming combinations are possible. As the purchasing of a hat to wear with every gown is out of the question for the average woman, the ability to manufacture her own head-wear becomes an important matter, and this will be found perfectly possible if the directions given are closely followed.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ZENANA COMPANY, 1435 Broadway, N. Y. City

MADAME CAROLINE, the eminent Complexion Specialist, advertised t permanent Wrinkle Remover and general Face Beautifier **15** years ago for the first time. She has been selling it that long, and if there are not as many old looking ladies seen on the streets now as in former years, you must lay it to her wonderful **NE PLUS ULTRA FACE BEAUTIFIER.** After her, others advertised a Wrinkle Remover, but as yet no other remedy has been found to remove wrinkles. So many ladies have been deceived and they can not believe it until they call at **Mme. Caroline's Parlors** and examine her own youthful face in her 67th year without a wrinkle. She is always taken for 45 or 50. Only her hands, which were never treated, look all of her age, and they are her most truthful testimonials. If ladies compare them with her smooth face, they understand what the **NE PLUS ULTRA** can accomplish. It also removes freckles, tan, blackheads, liverspots; fills out sunken cheeks, making firm flesh, wherever it is applied, under the chin, near the eyes, wherever loose flesh annoys you. **Mme. Caroline** is also sole agent for the **Royal Windsor Gray Hair Restorer** made in France. It is applied to the gray roots only filling them with new vitality. Therefore all colors are successfully restored in only a few weeks. Sealed circulars and price lists sent on application by

MME. CAROLINE, Dermatologist
221 Sixth Avenue, New York City

RHEUMATISM

Cured by Absorption

Magic Foot Drafts Draw Impurities from the Blood, Through the Foot Pores, Removing Cause of Pain

A DOLLAR PAIR FREE

On Approval if You Write at Once.

Don't suffer needlessly. Magic Foot Drafts cure such a large percentage of cases that the makers have decided to send them **free on approval** to every sufferer they can hear of. Send us your name to-day. Return mail will bring you a pair of the celebrated Drafts (the genuine), which have already cured so many cases considered incurable. If you are satisfied with the benefit received, send us one dollar. If not, send nothing. **You decide.**

Magic Foot Drafts are worn on the soles of the feet because both the circulatory and the nervous systems are most easily reached there, but they cure Rheumatism to stay cured in every part of the body by removing the cause from the system. Our new illustrated book on rheumatism is sent free with the Drafts. Magic Foot Draft Co., 1033N Oliver Bldg., Jackson, Mich. Write to-day.

DELICIOUS BON-BONS

STUFFED DATES.

IN the preparation of home-made bon-bons the latest fancy is to coat all sorts of things, such as nuts, peppermints, marshmallows, wafers, and so on, with chocolate. Small unsweetened biscuits thus coated serve admirably for afternoon tea or for dessert. The process, an exceedingly simple one, is as follows: Melt the broken chocolate in a small bowl, standing in a saucepan of boiling water. Impale the biscuit on a hatpin, and dip it in the hot chocolate; then slip it off on wax paper and set it aside to harden.

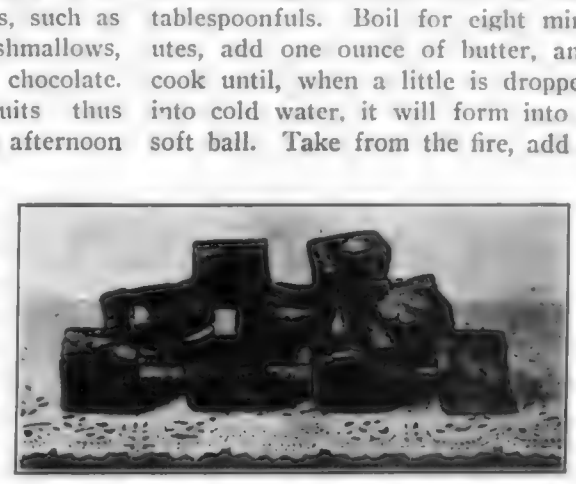
Chocolate Peppermints.—Put into a saucepan ½ pound of granulated sugar and four tablespoonfuls of milk, and boil together for five minutes; do not stir after the sugar is melted. Take from the fire, add six drops, or less, of oil of

CHOCOLATE PEPPERMINTS.

peppermint, or a teaspoonful of essence, and beat vigorously until it begins to thicken; then drop in rounds rather larger than a quarter on oiled paper. When hard, heat some unsweetened chocolate, and, holding each peppermint on a fork or hatpin, pour the chocolate over it and slip it off on a wax paper when nicely coated. A second coating may be given when the first is dry, if necessary. While still warm press a half walnut on top of each chocolate-covered peppermint.

Stuffed Dates.—Make a slit in the side of each of a pound of the best dates and remove the stone, replacing this with a little roll of fondant about the same shape and size, and press a blanched almond into the fondant, which is made of kneading a pound of finely pulverized sugar with the white of an egg and a little cold water. It should not be too stiff. (The almonds may be omitted if wished.)

Fruit Caramels.—Put into a saucepan a pound of granulated sugar, and pour over it sufficient milk to moisten it throughout, about three or four tablespoonfuls. Boil for eight minutes, add one ounce of butter, and cook until, when a little is dropped into cold water, it will form into a soft ball. Take from the fire, add a



CHOCOLATE FUDGE.

teaspoonful of essence of vanilla and four ounces of chopped mixed glacé fruits of any kind, such as cherries, apricots, pineapple, angelica, ginger, etc. A few chopped nuts may be added or not, as you please. Beat well until the mixture is beginning to cool, then turn into a buttered pan. While still soft mark into squares with a sharp knife, and when cool cut these apart.

Nut Macaroons.—Shell, chop, and pound to a paste a cupful of walnuts, measured after shelling. Beat to a stiff froth the whites of two eggs, and lightly mix in with them four ounces of granulated sugar and the pounded nuts. Drop on sheets of paper in tiny heaps about the size

(*Continued on page 47*).

VASSAR FUDGE.

True Hair Grower
FREE TO YOU!

AN ENGLISH MERCHANT makes a remarkable offer. He will send his preparation on **TRIAL WITHOUT COST.**

A few years ago the top of my head was entirely bald. One day, during a trip through Switzerland, I met with a learned elderly gentleman, who, in course of conversation, asked me if I was desirous of possessing **a luxuriant growth of hair.** Naturally I was interested and replied in the affirmative. He told me that he had been a lifelong student of chemistry, and had made a feature of hirsutal matters. He gave me a formula, and suggested that I have it compounded, which I did upon reaching Geneva, and continued to use it for a short time. In three weeks my hair began to assert itself, and within **forty days** my head was quite covered. I gave some of the compound to two friends, one of whom was a lady, whose hair had been nearly lost, **and the result in each case was astonishing. Since then I have been selling the preparation, having obtained permission to do so from the savant who made the discovery.** I can testify to hundreds of similar successful instances; in fact, it is most wonderful in effect. This is not a patented medicine. I have no fancy labels for it, nor is it sold by druggists To any reader who will write to me, naming this paper, I will gladly send a small quantity, without charge, for the purpose of demonstrating its value. When you find that the hair has begun to grow I will sell you a further quantity at a small charge. My address is 110 St. Martin's Lane, London, England, but for convenience of my American patrons I have opened a branch office as follows:—Send name and address plainly written, in letter or postal to

JOHN CRAVEN-BURLEIGH
635-E American Tract Society Building
NEW YORK, N. Y.

Imperial Silk Taffeta

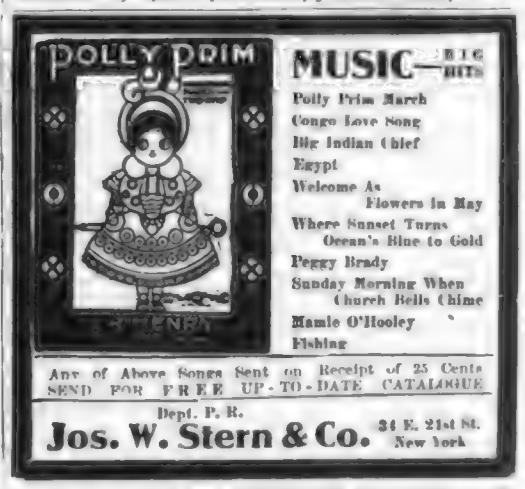
19 inches wide, 38c. per yard (all shades)

Dorothea Silk Taffeta

23 inches wide, 69c. per yard (black only)

The more we send out, the more orders we receive.
BUY DIRECT and save middlemen's profits.
Samples sent on request.

COMBINED MANUFACTURERS
SILK DEPT.
P. O. Box 2165, New York
Reference by special permission, Jefferson Bank, N. Y



Talks to Our Girls

By Miriam Manning

IF you are anxious to achieve beautiful effects with your needle, let me suggest that you embroider a pair of silk stockings. I saw such an exquisite pair that had been done by a young girl, the other day. They were of white spun-silk and were intended to be worn with her debutante gown,—not on the occasion of her "coming out" reception, but at subsequent dances, when all white was not *de rigueur*. I should think that equally good results might be effected with white lisle thread stockings. At any rate, clusters of forget-me-nots and leaves had been stamped all over the instep part of the stocking from the slipper vamp half-way up to the knee, and these clusters were beautifully embroidered in filoselle and considerably raised before being worked. Another pair that she was making for a Christmas gift—she always gets ready months ahead—had yellow jasmine on black, the part where the embroidery was to be having lace inserted with charming art. I made some bold and strenuous hints, and perhaps Christmas may find me the happy possessor of another pair that she was manufacturing, on which the pink wild roses were to ornament stockings of sapphire blue.

HOME-MADE TENNIS RACQUETS.

Tennis has had such a wonderful revival during the past summer that some of the enthusiastic girls have concluded to get up clubs for indoor tennis and play in a large hall, reserved for this specific purpose. I saw a racquet case the other day which was original and pretty. It was made of tan-colored leather and had been nicely burned with pyrography in a pattern of balls and nets on one side, while on the other there was a large monogram, surrounded by a border. It is the easiest sort of an *article de luxe* to make, and certainly repays one amply for any trouble incurred. The parts are stitched together by a harness or shoemaker.

READ GOOD FICTION.

I should like to seize this opportunity to do a bit of mild preaching on the subject of reading trashy novels. So many young girls literally devour these sensational affairs that it becomes advisable to warn them from perverting their taste for what is wholesome and pure into a desire for more accentuated literature. Such a perverted taste will grow by what it feeds upon, and in time the reader will insist upon this exaggerated and untrue presentment of situations, ignoring the natural and the genuine.

THE ART OF ARRANGING FLOWERS.

It is quite an art to be able to arrange flowers for the table or in vases so that the best and most pleasing results are obtained. In this matter a young girl may relieve her mother of one of her housekeeping burdens and show a fine knack, with just a little attention to the harmony of color and perfume. The latter is quite important, by the way, and should be carefully studied. The fragrance of mignonette is so delicious and so tender—if one may use the expression—that it blends in with almost any other floral perfume, and this is true of its color also.

BLENDING COLORS AND PERFUMES.

I do not like to see roses or chrysanthemums ever arranged with any other flowers, for the reason that their fragrance is so distinctive and so characteristic that they do not blend happily with others. Different colors of roses, or different hues and shapes in chrysanthemums, however, will produce the happiest effect when arranged. It is the picture that you want in arranging flowers—the still-life picture. Make a good picture of your vase or rose-bowl or jug and you will satisfy the most fastidious connoisseurs. Experiment in arranging flowers for the home dinner-table and you will find your taste improve every day.

SALT WATER TAFFY.

Some of the young girls who have been spending the summer at the seashore have picked up a great fad for making salt water taffy. If you do not know how, take a hint. The great secret lies in being able to tell just when the taffy is cooked enough. After that, if it is well pulled, until perfectly smooth and white, the taffy will prove a success. The ingredients are sugar and butter and honey and water and salt, in the proportion of about 3 cups of sugar to 1 of water, 1 of honey and a tablespoonful of butter, put in when the taffy is about done. The quantity of salt is optional, although a tablespoonful will not be too much, for it serves to keep the taffy brittle. Be sure and have the taffy cooked enough, and do not stir at any time. Test it in the usual way by dropping in cold water, and when it falls in a stiff lump, not wavering in the water, it is done.

Letters of Appreciation of Our Premiums

(SEE PAGE 48.)

THORNBURG, IA., 8, 9, 04.

THE PICTORIAL REVIEW CO:

I received my premium—the walking skirt—several days ago, and was very much pleased with it. Sickness has prevented me from acknowledging the receipt of it until now. Thanking you for your promptness in sending the same, I am,

Respectfully yours,

M. L. B.

BELVIDERE, Ill., July 22, 1904.

THE PICTORIAL REVIEW CO.

Dear Sirs:

Received yesterday the Skirt you sent as a premium, for which I thank you kindly; and will say it was beyond my expectation, and think it worth more than two subscribers; is a perfect fit and good color.

I shall endeavor to get my other names in soon.

Very truly yours,

M. E. A.

WAUPUN, Wis., July 22, 1904.

Dear Sirs:

I received your premium sent to me and was very much pleased with the waist. It required scarcely any altering. Thanking you for same, I am, Yours respectfully,

Mrs. C. I.

SIDNEY, O., July 22, 1904.

Gentlemen:

This is my first opportunity since receiving the premium. I must say that I think the waist is all anyone could expect. Thanking you for your promptness, also hoping that those who receive your magazine will be as well pleased as I am with its contents, I am, yours,

A. D. B.,

GOTHENBURG, Neb., July 22, 1904.

Dear Sirs: I wish to thank you for the Premium Waist, which was received in good condition and is very satisfactory.

Truly yours, L. M. P.

PARKER'S PRAIRIE, July 22, 1904.

Gentlemen:

The premium was received in splendid condition and is *very* satisfactory. Please accept my thanks. I hope to send in more names in a few weeks. Respectfully yours,

Mrs. E. S.

CHAMPAIGN, Ill., July 27, 1904.

Dear Sirs:

I received the skirt you mailed me all right, and am very much pleased with it. I want to thank you for your kindness. I expect to try for another one.

Very truly yours, R. M.

GREENWICH, Conn., Sept. 6, 1904.

THE PICTORIAL REVIEW:

I received the shirt waist. Am very much pleased with it. I have told my friends about it. They think the waist is very pretty. I hope to get more of them to take the magazine.

MRS. E. M. M.

OUR HELPING HAND.

So many important hints from the everyday experiences of busy women have been brought out by this department that its value must not be underestimated. We desire to continue it, and wish to receive contributions not exceeding 125 words, giving unfamiliar suggestions. Those fulfilling the requisite conditions, who have been awarded the prizes in this number, are as follows:

The first prize of $5.00 has been decided in favor of Mrs. Amalie Behr, of Kingfisher, Okla. Ter.; the second prize, of $2.00, Miss Grace S. Dyer, East Cleveland, O.; and the third prize of a year's subscription to the PICTORIAL REVIEW, to O. M. Page, Compton, N. H.

THE FIRST PRIZE.

HOW TO CLEAN CLOCKS.

I had had a clock for three years, and it never would run, until one day I tried an experiment, which others may find useful by following these directions: Place a rag, well saturated with kerosene oil, in the bottom of the clock. The fumes will loosen the dirt, and it will drop out. After a few days this should be removed, and another saturated rag placed in the clock, the fumes of which will lubricate the works.

To clean nickel clocks, the backs should be unscrewed and the works taken out, and immersed in naphtha, a treatment that will speedily restore their good service.

THE SECOND PRIZE.

NOVEL WINDOW-SEATS.

I obtained from the grocery store two berry crates, about thirty inches long and eighteen inches wide, having covers with good iron hinges, paying twenty-five cents apiece for the boxes. I lined both of these with unbleached muslin, four yards at five cents per yard, costing twenty cents; then on the top of each lid folded some old quilts, making a splendid padding. I had purchased ten yards of flowered chintz, at seven and one-half cents per yard, costing in all seventy-five cents, covered the padding with some of this, tacking neatly in place, then box-plaited the remainder of the chintz and fastened it to the cover, fastening with brass-headed tacks, price ten cents. These boxes are very handy for patterns.

THE THIRD PRIZE.

THE VALUE OF TANNIC ACID.

It would be impossible to list all the uses for tannic acid in the household and for animals.

Our grandsires, a century ago, made use of red oak bark for the eyes of horses that were threatened with blindness from cataract or for abrasions resulting from ill-fitting harness or saddle. Tannic acid is a convenient form of the same remedy.

Oculists prescribe for inflamed eyes a lotion made by pouring one ounce of boiling water over a teaspoonful of tannic acid, adding, when cooled and strained, one teaspoonful of glycerine. The eyes are bathed in this mixture twice daily. For animals, it may be used in greater strength, say one ounce of tannin to two ounces of water.

HONORABLE MENTION.

HOME-MADE WARDROBE

An ordinary carpenter sawed an upright piano box straight down the front, then put in a shelf twelve inches from top, made from the long planks taken off. A moulding, three inches wide, was put around the front and sides, both top and bottom. Eight wardrobe hooks were put under the shelf. I then dismissed the carpenter, and did the rest myself. First papered the inside with blue papering, then stained the outside with a pretty shade of walnut; a blue cretonne curtain hung from a walnut pole. This made my wardrobe complete. A more useful or prettier piece of furniture I have not in my room. The whole amount of expense not over $2. K. M.

MENDING SPECTACLES.

Very often glasses fall out of the spectacle frames. I have a pair that annoyed me very much, one of the glasses dropping out. I took it to a jeweler to have it fastened, but it came out again. So one day I put a piece of white thread, No. 60, through the frame, pressed the glass in, and cut the thread close to the glass on each side. It has never come out again, and it is about four years since I fastened it. Mrs. A. S.

USES FOR MILK.

To each tub of rinsing water add one teacupful of sweet milk "skimmed," and the results will be wonderful.

One quart of sweet milk to every gallon of water will greatly improve linoleums and oiled floors, if washed with the solution once a week.

If one tablespoonful of sweet milk is added to potatoes, when put on to boil, they will cook quicker and be prevented from turning blue.

To remove ink or fruit stains from dry goods, make a paste of sweet milk, chalk or starch, and apply to the stain, changing whenever it becomes colored. M. B. R.

CUTTING SHIRT-WAISTS.

If when cutting a shirt-waist a small plait, say ½ inch, be laid under the last tuck fastened at the shoulder seam and turned loose under the tuck, the tightness across the bust which troubles so many women will vanish entirely. I am a dressmaker and know the value of time—anyone trying this will be convinced.

The PICTORIAL REVIEW is a little "Gem." I use all high-class fashion magazines, but am partial to the REVIEW. Mrs. G. H.

DR. SCOTT'S ELECTRIC HAIR BRUSH

Made from selected bristles—no wires to injure the hair or scalp

This photograph, from life, is of a young woman who has used my brush for some time. From the condition of her hair I think you will agree with me that her time was not wasted. The brush was used night and morning in place of an ordinary brush.

When a brush has proven its worth, been selling to the public for 26 years, and has given satisfaction in every case, I think it is but fair to assume some credit I guarantee it to stop **falling hair** and **dandruff** as well as to relieve all **scalp irritations.** Its regular use will greatly improve and stimulate the general growth of the hair. Relieves nervous headache and neuralgia. Each brush packed in a neat box with compass for testing power.

$1.00 postpaid to any address. If after 30 days' trial you are not satisfied, your money will be cheerfully refunded. Send for my booklet on other electrical specialties—it's free.

Dr. George A. Scott, 870 Broadway, New York City

HOPKINS' BLEACHING GLOVES

25c. A PAIR

Excellent for protecting the hands in housework, gardening or driving, etc. Made from select glove kid in tan, wine, black and chocolate; also chamois. *Liberal terms to lady agents.*

HOPKINS GLOVE COMPANY
11 Murdock Bldg., Cincinnati, O.

LIMBS SWELL UP??
Get a DB. Elastic Stocking.
ANKLE SPRAINED??
Get a DB. Elastic Anklet.
KNEE HURT??
Get a DB. Elastic Knee Cap.
TROUBLED With VARICOSE VEINS??
Get DB. Elastic Hose.

Sure to give immediate relief. We make them, you get dealer's profit. Any order shipped within twenty-four hours. Illustrated booklet **Free** for the asking

D. BUCHSTEIN CO., MFRS., MINNEAPOLIS

Conceal Your Corpulency

by wearing the C. Y. C. CORSET. The best corset made for stout figures, because it reduces the abdomen in a proper and comfortable manner. Sold only by agents and ourselves. Price, $2.50 and up. Write for Booklet "E." *Agents Wanted.*

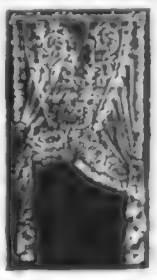
Wright Bust Form Co., Newark, N. J.

Lace Curtains

Direct from Factory to Consumer at ONE PROFIT

Largest and finest line exclusive patterns ever shown in United States. Send 2c stamp for booklet and prices.

New York Curtain Mfg. Co.
396 Broadway, New York



TRADE Wooltex FASHION FAULTLESS MARK

CLOAKS, SUITS, SKIRTS

This Wooltex Evening Coat No. 944

is one of the very choicest creations by our French Designing Department. It is made in Black *Wooltex* Kersey only, lined with gray *Wooltex* quality Satin; front faced with fancy silk braid and cuffs to match. Pleated back and front. Sleeve of the latest full puff pattern. Collar effect formed of velvet and fancy silk braid. Silk sewed throughout, and all hand tailored.

All cloths and linings for *Wooltex* garments are tested by acid to prove their purity and freedom from the slightest adulteration. Retail price at all good Dry Goods Stores.

$35.00

Ask any Dry Goods Merchant to show you the new *Wooltex* styles.

OUR LATEST CATALOG No. 55, handsomely illustrates forty-eight patterns—we mail it FREE.

H. BLACK & CO.
Cleveland - - Ohio

The Black Co., New York

Fashionable Stocks

No. 1274. Ladies' Collars. Cut for 36, bust measure
Price 10 cents

Forsythe's New Silk Stocks. (No patterns given.)

So important has the washable stock and collar become, as an adjunct to the costume of a neatly and modishly gowned woman that the shops are constantly bringing out new ideas and combinations. Many charming new models to be found in the shops are illustrated upon this page. It is scarcely necessary to describe each one, for the woman of intelligence can tell with half an eye, as the saying is, just how to go about

THE LATEST IN WASHABLE STYLES. (No patterns given.)

women make these pretty affairs at home, utilizing bits of lace or embroidery put together with insertion or fagoting and the results are highly satisfactory. In order to aid them in this manufacture, a number of copying any one of those delineated. Most of them have a jabot or tab down the front, and many of them have an upstanding trimming around the neck to insure becomingness.

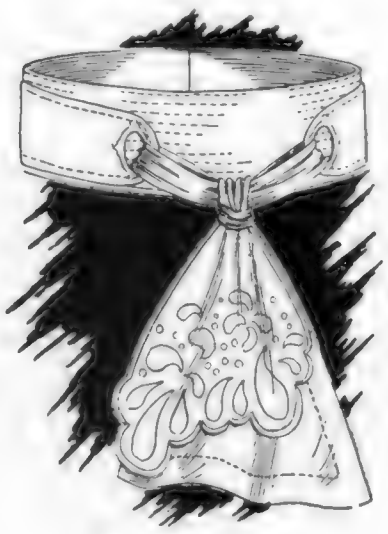
Exceedingly chic are those sets of collars and cuffs which display a plaiting overlaid with an embroidered turn-over. All the models shown represent the very newest ideas for fall and winter.

In addition to the exclusive PICTORIAL REVIEW designs (No. 1274) so suitable for wearing with the tailor-made shirt-waists the other beautiful stocks illustrated have been obtained through the courtesy of well-known houses which are leaders in that particular line. They have generously allowed the PICTORIAL REVIEW artists to draw from the originals of their latest models and therefore their novelty and style are assured.

A New Design in Lace. (No pattern given.)

Collar and Cuffs Set. (No pattern given.)

No. 1274. Ladies' Collars. These designs may be developed in washable material such as piqué, madras or linen, or equally well in silk or satin with inserts of lace or embroidery. The long tabs and the four-in-hand effect are especially noteworthy features of the fall styles.



Three Forsythe Designs.
(No patterns given.)

SMALL MERINGUES.

(*Continued from page 43*).

of a quarter. Bake very gradually in a slack oven until they begin to color. While still warm stick them together in pairs with a little white of egg.

Small Meringues.—Tiny meringues look very dainty in little paper cases with a bit of crystallized fruit or flower on the top. They are usually much liked when made of cocoanut. Beat the whites of two eggs to a stiff froth, and stir in lightly two ounces of granulated sugar and a grated cocoanut. Drop in small spoonfuls on sheets of paper, place a bit of glacé cherry on the top of each, and bake in a moderate oven until they begin to color.

Chocolate Fudge.—Put into a saucepan one pound of granulated sugar, one cupful of cream or milk. When hot add two ounces of unsweetened chocolate. Stir constantly to prevent burning. When boiling add an ounce of butter. Continue cooking until a small portion, if put into a saucer, becomes sugary on being rubbed with a teaspoon. When sufficiently cooked remove from the fire, and beat until the mixture is beginning to thicken. Then pour into a buttered pan and set aside to harden. While still soft mark into squares.

Stuffed French Prunes.—For these you require some fine French dessert prunes, together with some almond paste, which may be home-made or bought ready prepared. Cut a slit in the side of each prune and remove the stone; in place of this insert a roll of the almond paste of about the same size as the stone you have removed, and set them aside for an hour or two for the paste to harden a little on the surface. For the *almond paste* take four ounces of almonds and two or three bitter ones to six ounces of fine sugar. Blanch the almonds in boiling water and rub the skins off, then soak for two or three hours in cold water, after which pound them to a paste in a mortar, adding now and then a few drops of white of egg, making a small hole in the end of an egg for the purpose. After the almonds are ground to a paste add the sugar little by little. Knead well with the hands, and set aside for a short time. It is then ready for shaping into small balls as described above.

NUT MACAROONS.

Do you ever order goods by mail? This has come to be recognized as a most important factor in merchandizing, because women will buy in this way everything that is advertised—from a costume to a collar. And why not? It is a great convenience for them. They received a satisfactory return, and they tell others of their success and so the business grows. Sending for "mill-ends" or manufacturers' remnants for dresses and shirt-waists from a manufacturing company at factory prices has become the fad in mail-ordering and, indeed, such beautiful patterns in woolen materials, cotton waistings and silks are obtainable that it is quite worth the while of the woman who sews at home. These materials are guaranteed not to pull out of shape, ravel at the edges, or pucker on the machine: they are not shopworn and are made in the most desirable patterns to be shown on the counters of the large department stores this winter and next spring. By sending a postal card, telling how many yards you want and the price you are willing to pay, you will receive a large package of samples, properly priced, from which to select, and will thus be able to procure materials of splendid value for a mere song. You will not be disappointed as we know this company is reliable.

* * *

HELPFUL HINTS.

VINEGAR WATER FRESHENS GILT FRAMES. Use one-fourth of vinegar to three fourths of water, and apply the liquid with a brush.

* * *

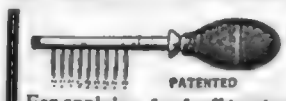
DISCARDED BOOT TOPS, cut into pieces the right size and lined, make good iron holders. The leather keeps all heat away from the hand.

* * *

A GOOD IMITATION OF GROUND GLASS may be made in this way: Take a piece of very soft putty and tie in a corner of cheesecloth. Pat the plain glass over with the pad until every part is covered with a thin, white coating. When this has dried so that it will not rub off cover with a coat of white varnish.

LADIES To do piecework at their homes. We furnish all material and pay from $7 to $12 weekly. Experience unnecessary. Send stamped envelope to ROYAL CO., Desk P. R., 34 Monroe St., Chicago.

NEW SILKS. WHOLESALE PRICES. Dependable qualities only. Exclusive styles for shirt-waist suits and gowns, 51½c. up. Kid finished taffetas, black and all colors, 55c. up. Crepe de Chene, 69c. Satin linings, all grades. Special discount catalogue and samples free. State kind and colors needed.
Richards & Phipps, Dept. A, 78 State St., Chicago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DR. VAUX' "SCALP-SPRAYER" FOUNTAIN COMB

For applying dandruff treatment and tonics directly to roots of the hair. Only practical, successful method of scalp treatment. Prevents falling hair. For applying dyes and bleaches, headache and neuralgia reliefs. Just press the bulb, no exertion, soiled hands, or clothes, or wet, tangled hair. Handsomely nickeled. Lasts a lifetime. Prepaid for only $1. Money back if dissatisfied. Dr. Vaux' Luxurious Hair Grower, $1. both $1 50. Book free.
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It Makes Men Look Like Men, Feel Like Men, Act Like Men

An Unparalleled Record, 100 per cent. cures to stay cured. . . . . .

To prove this is true, I will send in plain wrapper, a large treatment, sufficient to test its wonderful merit free of all expense to those who write me in good faith. To be cured by my cure means to be cured forever. To show how easily it acts it is only necessary to take a few doses at home, at work, anywhere. A wonderful change will be noticed at once. The craving for all intoxicants will be destroyed; the nerves become steady; the appetite for food will return; refreshing sleep ensues. My cure will surprise and delight you. Its magic influence quickly drives alcoholic poison from the system.

Large Treatment FREE.

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The Great Syrian Remedy

$1,000 FORFEIT UP. Beyara Never Fails.

BEYARA has been in universal use for years in Syria, Asia, where certain religious customs require the hair to be extirpated from the body. Beyara is prepared from the Syrian formulæ by a veteran chemist, and is now offered for the relief of those in this country who are troubled with superfluous hair on **Face, Neck, Arms,** or other parts of the body. In no case does Beyara produce more gratifying results than where everything else has failed.

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The first person from each community who writes us can obtain **FREE** a large treatise on Superfluous Hair, and a

Full Size Package of Beyara Free

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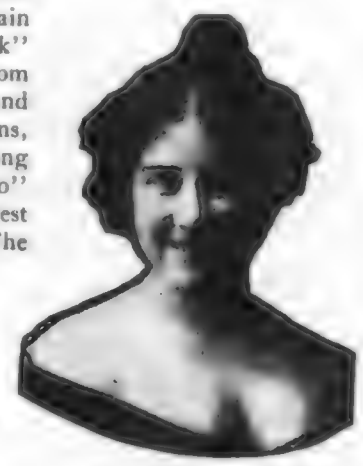
Flat chested and unattractive women quickly developed into commanding figures that excite wonderment and admiration. Enlarges the bust six inches

A new and surprisingly effective home treatment has been discovered that enlarges the female bust at least six inches. Women who are not lacking in this respect will not be particularly interested, but those who by some unfortunate circumstance of health or occupation are deficient in this development will be very much fascinated by the peculiar prominence achieved by the treatment. It is called "Vestro" and is controlled by the well-known Aurum Co.

There is no doubt about the marvelous power of this new treatment to develope the bust to a gratifying extent. Any lady who wishes to know more about "Vestro" should send her name and address to the Aurum Co. They will send free, in plain sealed envelope by mail, a new "beauty book" they have just prepared, also photographs from life showing the actual development induced, and a great number of testimonials from physicians, chemists and prominent ladies, all commending the wonderful and remarkable power of "Vestro" to enlarge the bust no matter how flat the chest may be. Do not fail to write at once. The beauty book and portraits will delight you. All you need to do is to send name and address and a 2-cent stamp to pay postage. All correspondence strictly confidential.



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No. 778. Black Manchurian Lynx Victoria Scarf, 84 inches long, including cluster of two tails and cord and tail trimmings **absolutely free for EIGHT yearly subscriptions to PICTORIAL REVIEW at $1.00 each.**

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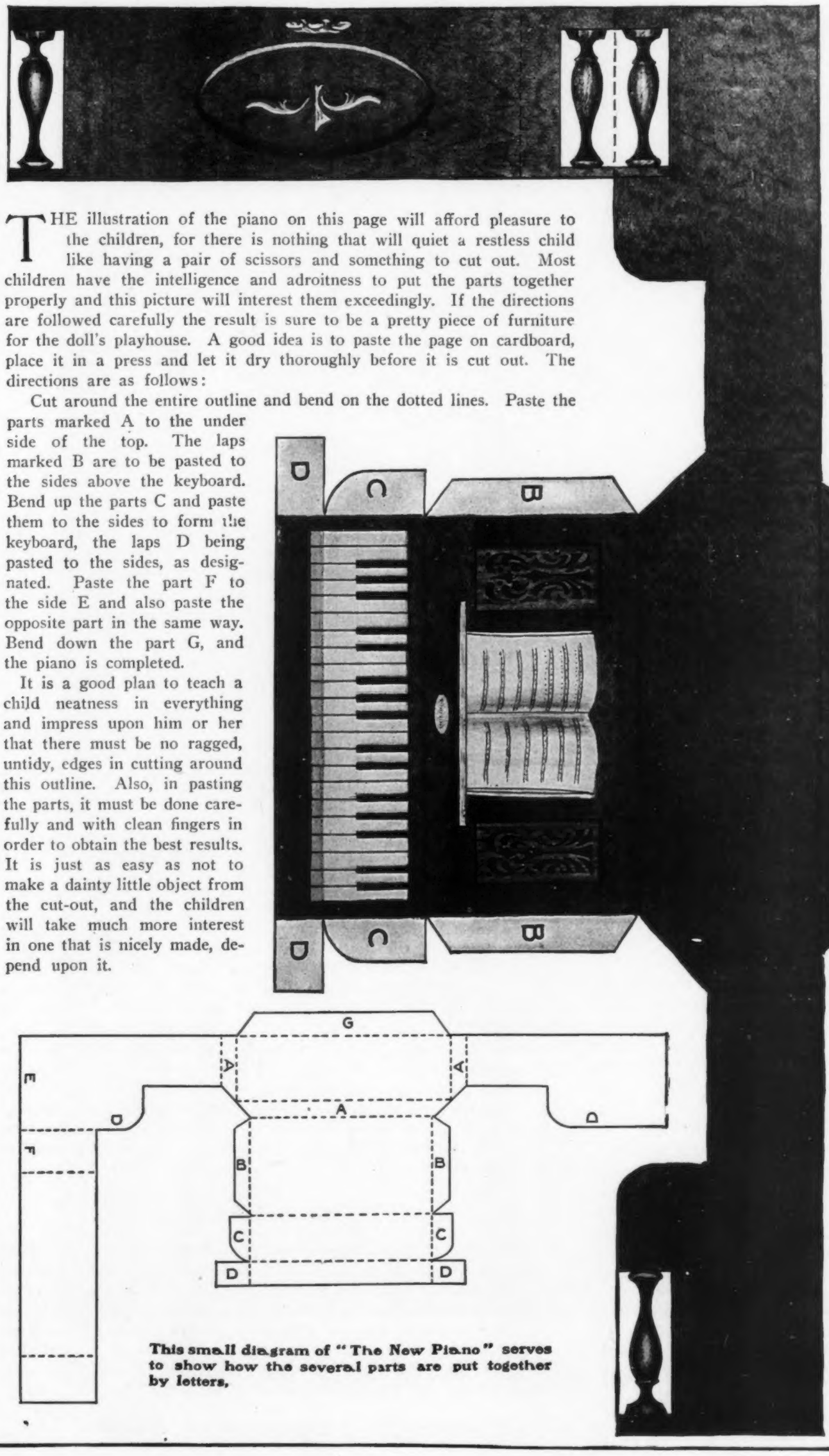
No. 1356. Australian Sable Scarf with Streamer Cluster Tails, 72 inches long, **absolutely free for TEN yearly subscriptions to PICTORIAL REVIEW at $1.00 each.**

No. 786. Black Manchurian Lynx Ellen Terry Scarf, including clusters of three tails and cord and tail trimmings, 94 inches long, **absolutely free for TWELVE yearly subscriptions to PICTORIAL REVIEW at $1.00 each.**

No. 1354. Russian Black Lynx (or Sable) Imperial Scarf, 90 inches long, including cluster of three tails and cord and tail trimmings, **absolutely free for FIFTEEN yearly subscriptions to PICTORIAL REVIEW at $1.00 each.**

THE NEW PIANO

TO BE CUT OUT BY THE CHILDREN



THE illustration of the piano on this page will afford pleasure to the children, for there is nothing that will quiet a restless child like having a pair of scissors and something to cut out. Most children have the intelligence and adroitness to put the parts together properly and this picture will interest them exceedingly. If the directions are followed carefully the result is sure to be a pretty piece of furniture for the doll's playhouse. A good idea is to paste the page on cardboard, place it in a press and let it dry thoroughly before it is cut out. The directions are as follows:

Cut around the entire outline and bend on the dotted lines. Paste the parts marked A to the under side of the top. The laps marked B are to be pasted to the sides above the keyboard. Bend up the parts C and paste them to the sides to form the keyboard, the laps D being pasted to the sides, as designated. Paste the part F to the side E and also paste the opposite part in the same way. Bend down the part G, and the piano is completed.

It is a good plan to teach a child neatness in everything and impress upon him or her that there must be no ragged, untidy, edges in cutting around this outline. Also, in pasting the parts, it must be done carefully and with clean fingers in order to obtain the best results. It is just as easy as not to make a dainty little object from the cut-out, and the children will take much more interest in one that is nicely made, depend upon it.

This small diagram of "The New Piano" serves to show how the several parts are put together by letters.

PUZZLES FOR WISE LITTLE HEADS.

I am a word of ten letters. I am indispensable to students and authors, and useful to most persons.

1. My 7, 6, 9, 8, are a woman's name, and so are my 1, 6, 9, 8.
2. My 3, 6, 1, are a common and useful fish.
3. My 7, 6, and my 7, 6, 4, are signs of negation.
4. My 9, 8, 4, are an unpleasant and destructive little animal.
5. My 3, 6, 9, 7, are necessary for food.
6. My 9, 6, 8, 1, are a way for traveling.
7. My 1, 2, 8, 9, 10, are a daily register.
8. My 3, 8, 9, 4, are a carriage with two wheels.

CHARADE.

If you are my second, you will answer my first, but my whole will be questionable.

GEOGRAPHICAL ACROSTIC.

The initials are those of a country which is almost as large as the whole of Europe. It possesses three great rivers, a variable climate, luxuriant vegetation, and numerous species of animals and birds.

1. A part of British India, containing one of the largest cities in the world.
2. A Swiss mountain, frequently ascended by tourists.
3. A Chinese seaport, situated on an island of the same name.
4. A large gulf, which penetrates for many miles into the Netherlands.
5. A watering place in Yorkshire, England.
6. The second city of France.

CHARADE.

My first a curling tail displays,
My second is a tail always,
My whole's a tail of foreign ways.

Answers for these puzzles will be given in the December number.

THE LOVE OF A CHILD

Little Mildred, five years old,
Threw her arms around me;
In a gentle, loving hold,
Suddenly she bound me.

Not a thought of shyness coy,
Struggling to resist me,
But to my exceeding joy,
Fervently she kissed me.

I shall think my life has known
One bright hour that crowned me,
When her little arms were thrown
Suddenly around me.

—A. L. S.

OCT 3 1904

McDowell's Practical Lesson in Dressmaking

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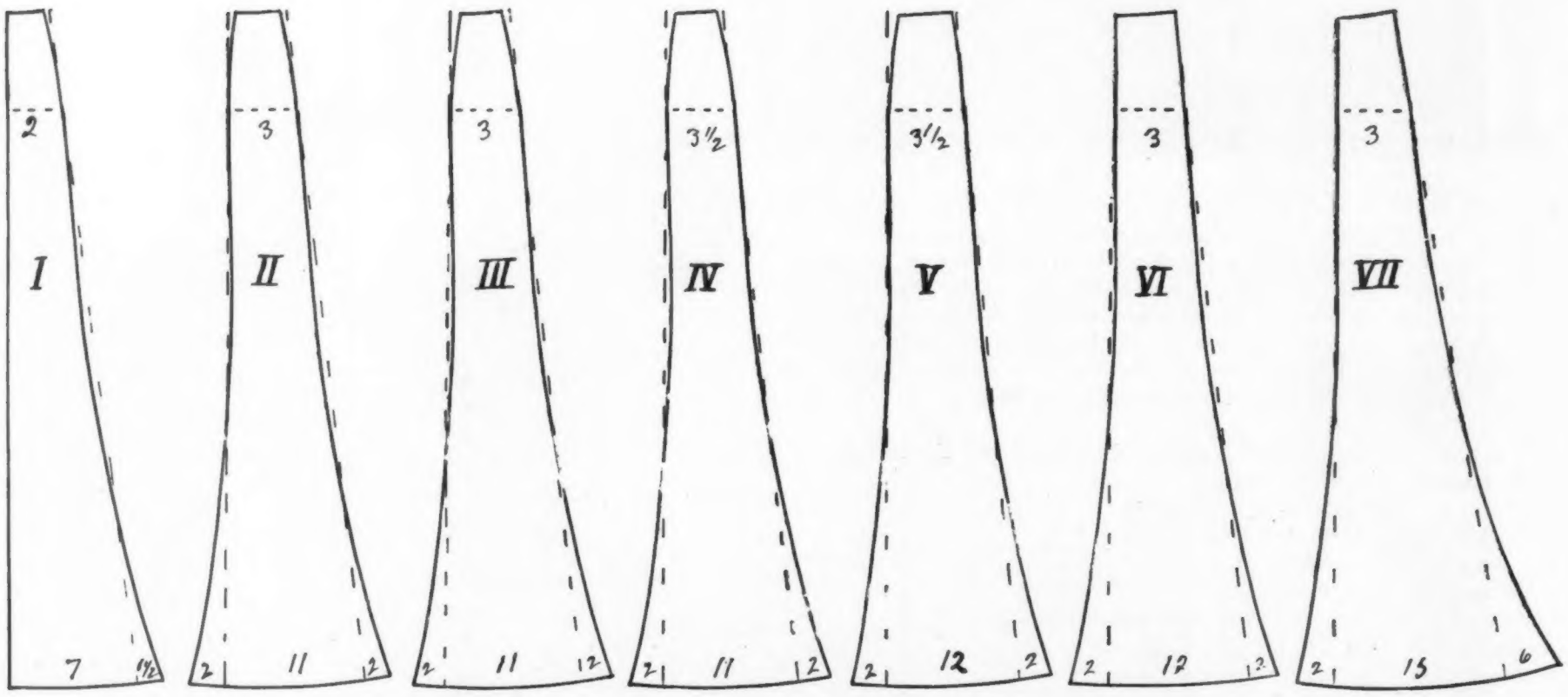
THIRTEEN GORED, FLARE SKIRT



In drafting this skirt we will use the following measures :

Waist 24, hip 42, front length 41. This skirt is cut with a flare in each seam, and is sometimes called an Umbrella Skirt. We draft a plain skirt first, and then simply add the flare extra as shown by above cut, and also curve inside the straight lines some, as shown in draft.

Since we draft only one-half of the pattern, we will need to cover only one-half of 42 which is 21 inches. If we cover only one-half of the hip we will need but half of the thirteen gores which is six and one-half gores, and they must allow 21 inches at the hip. Seams must be allowed extra. The first piece to draft No. 1; this is half of the front gore; and the straight edge marked is the centre of front.

HOW TO DRAFT THE FRONT GORE.

Draw a straight line 41 inches long for the front length and a line out at the top for waist line. Five inches below the waist is the largest part of the hip. Measure out on this line 2 inches. At the bottom measure out 7 inches for the width of the front gore at that point. We now draw a line from the 7 inch mark, up through the 2 inch point at the hip, and on to the waist line. At the bottom measure out 1½ inches to the right for the flare. Curve so the flare strikes the bias line about one third the way up, and also curve inside of the bias line about ¼ inch, two-thirds of distance from the bottom up to waist line. Curve some at the bottom of gore.

HOW TO DRAFT THE SECOND GORE.

Draw a straight line for the front edge of this gore 41 inches long; then draw a line square out for the waist; 5 inches below the waist draw a line out 3 inches for the hip; at the bottom measure out 11 inches; then draw a straight line from the 11 inch point up through the 3 inch mark at the hip, and on to the waist line. Add 2 inches flare each side at the bottom, and curve so the flare strikes the straight line about one-third the way up, and extends inside of straight line ¼ inch, about two-thirds of the distance from the bottom up to the waist line. Add the flare on the bias side in the same way, except that we curve inside of bias line about ½ inch, instead of ¼ inch. The third gore is drafted in the same way, and the fourth gore is drafted just the same, except that it is 3½ inches wide at the hip, and usually ½ inch longer.

HOW TO DRAFT THE FIFTH GORE.

Draw a straight line for the front edge of this gore 42 inches long; then square a line out for the waist; 5 inches below the waist draw a line out 3½ inches for the width at the hip. At the bottom measure out 12 inches; then draw a line from the 12 inch mark at the bottom up through the 3½ inch point at the hip and on to the waist. Add 2 inches flare each side at the bottom and curve from these 2 inch points up along the outside and inside of the straight line and bias line as explained in the second gore. The sixth gore is drafted just the same except that it is 3 inches wide at the hip.

HOW TO DRAFT THE BACK GORE.

Draw a straight line for the front edge 43 inches long, and square out at the top for the waist; 5 inches below the waist draw a line out 3 inches, and at the bottom measure out 15 inches. From the 15 inch point at the bottom draw line up through the 3 inch point at the hip, and on to the waist line. At the bottom measure to the left of the straight line 2 inches, and to the right of the bias line, 6 inches for the flare. Curve from bottom up to hip as explained before. If you measure across the hip line of each piece or gore, you will find you will have just one-half of the hip measure, or in this case, 21 inches. In case you wish to draft for a larger or smaller hip measure, then by adding ⅛ inch on every other piece at the hip, you can increase the hip measure one inch. By adding ¼ inch at the hip of the narrowest gores, and ⅛ inch to all the other gores you increase hip measure two inches. You can decrease it in the same way.

WAIST LINE.

These seven pieces must cover one-half of the waist, and half of 24 is 12 inches. Measure all the pieces on the waist line, and see what the measure is. Suppose they measure 16 inches at the waist: since we need only 12 inches we will have the difference between 16 and 12 which is 4 inches, that we will have to take out in darts. These darts are taken out in the seams as shown by the curved lines from the hip to the waist. The lines given you are the sewing lines; when you cut out the material allow for all seams.

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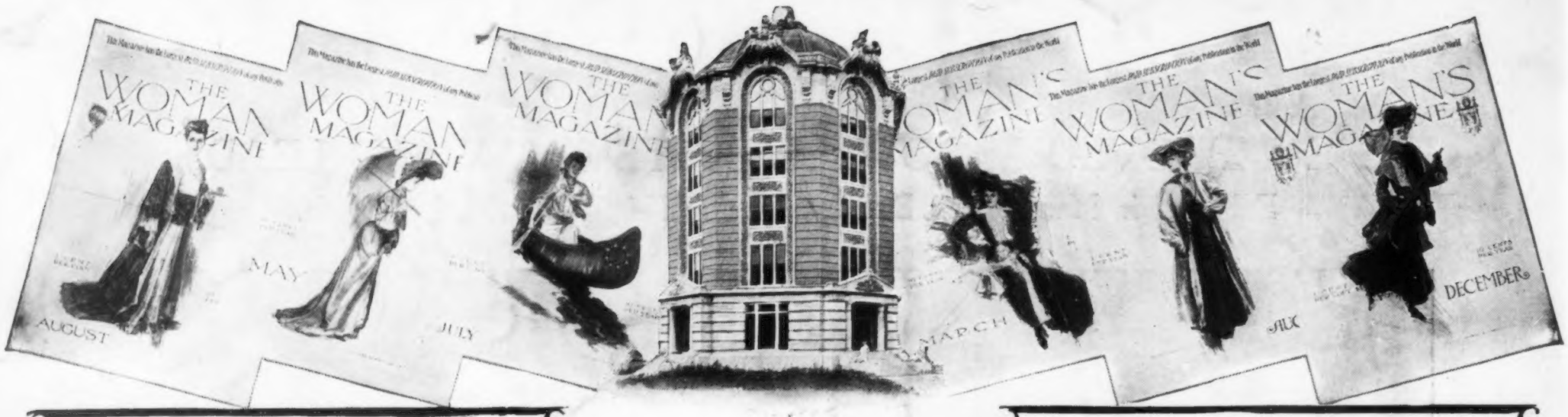

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A WHOLE YEAR FOR 10 CENTS

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